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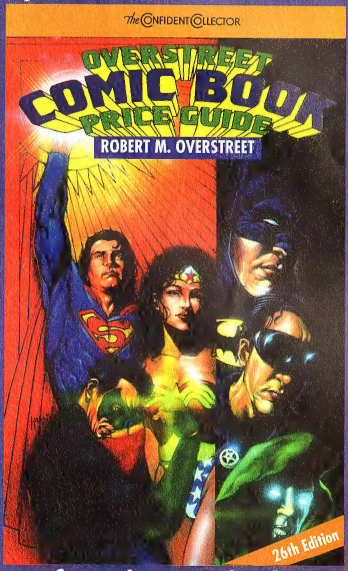

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CONTINUING TO BE THE BEST WE CAN

At **Overstreet's FAN**, we pride ourselves on having fantastic issues packed with the stuff that you want to read about—and this issue is no exception. I want to start off by thanking Greg Capullo and those great guys from McFarlane Studios for the awesome **Spawn/Angela** cover. It's a powerful piece of art, and we're thrilled to have it on the cover of our magazine! And be sure to check out the detailed interview with Greg in this issue for more on the best-selling book in the industry.

I know you can't fail to notice the *huge* section we've devoted to the '96 Toy Fair this issue. Yes, a couple of us wacky guys at **FAN** plunged into the crazy world of plastic and paint to bring you a first look at the hottest figures coming out this year. As always, **FAN** is taking you to where the action is and letting you in on it before anyone else.

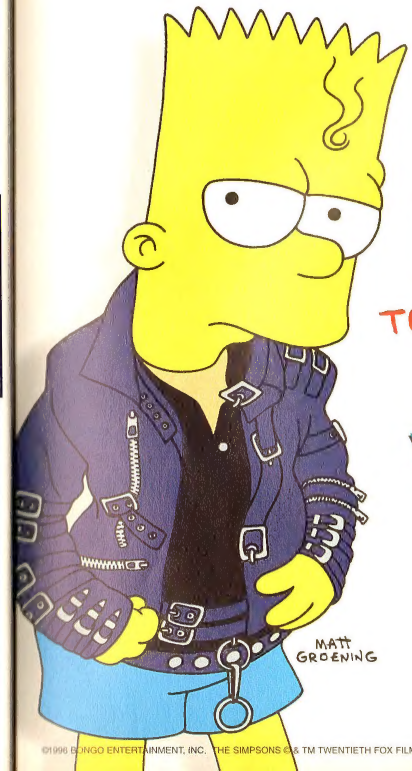
LETTER FROM THE EDITOR

I would also like to take a moment to welcome Beau Smith (**Guy Gardner, Berzerkers, Parts Unknown,...**) as a regular columnist starting with this issue (which means this issue is sure to be a collectors item!). Beau has always had, how can I say it, a "fresh" opinion on the market, and we at **FAN** are truly glad to have him on board.

In this issue we also take a look at the upcoming **Kingdom Come** series from Alex Ross and Mark Waid. **FAN** gets the inside scoop on the birth of this sure-to-be-spectular new mini-series from DC, with a first look at some of its beautiful graphics as well.

Plus we talk to Terri S. Wood, of **Wandering Star** fame, about her move to Sirius, find out more about David Mack's **Kabuki**, and...well, just take a look for yourself. There is definitely tons of cool stuff in this issue, so read on....

SIMPSONS #20



BART TO THE BONE!

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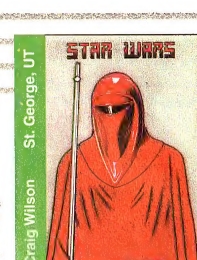

SQUEEZABLY SOFT

Dear FAN,

I just picked up my first issue of **FAN** because of the "Farewell to the Sandman" article and I was impressed. I usually avoid comic related magazines because they generally focus on all the flash in the pan crap I despise. I was pleasantly surprised to find articles on Charles Vess, Jon J. Muth, Will Eisner, Alan Dean Foster, and Alex Ross. Your music section even picked some excellent CD's: Guided By Voices, Matthew Sweet, and Rocket From The Crypt. (I myself recommend Pretty & Twisted, The Amps, Ben Folds Five, Todd Snider, Garbage, and The Inbreds.)

Most of all, any magazine that has the taste to vote Best Storyline: "The Hourman" (**Sandman Mystery Theater**), Best Gratuitous Violence: **Preacher**, Most Underrated Series: **Books of Magic**, and Best Continuing Series: **Starman** is all right in my book. The only **FAN** award you missed the boat on was Best Bathroom Reading. To be quite honest, I found **Overstreet's FAN** the best companion while visiting the porcelain throne. I mean this sincerely. Keep up the great work. How about some stories on John Ney Reiber, Guy Davis, and Ted McKeever?

I'm glad I picked **FAN** up. Keep me informed.

Later...after I convince you guys to polybag some Charmin in the next issue.

Jeff Michaels
Toledo, OH

*Thanks, Jeff. We try to represent as wide a spectrum of taste as possible. It doesn't seem like you're going to find 20 pages of **Sandman**-related coverage in any other magazine, though, does it? And for your **Books of Magic** fix, check out our conversation with John Ney Reiber, Peter Snejbjerg, Gary Amaro, and Peter Gross in **FAN** #13!*

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A NEW AGE DAWNING?

Dear FAN:

There has been a lot of controversy over the revelation that Liefeld and Lee will be taking over four of Marvel's flagship titles. Let's face it, the comic book industry needs a jump-start, anything that will enhance or uplift the future of comic books should be tried; if an institution like major league baseball can consider and implement radical changes as inter-league play, why should a free wheeling endeavor like comic book publishing be any different. So what, there is a lot of controversy, people love it and it sells.

Stan "the Man" Lee referred to this as the advent of the Platinum Age in Comics. The Platinum Age [is] a term we coined one day when sitting in the office and discussing how [comics] started out with the Golden Age, then [moved to] the Silver Age [and] into the Bronze Age. With all of the exciting changes that were happening in the comic industry, such as the platinum covers, glossy covers (not to mention the hell that was raised by readers when they would pay a fortune for a platinum cover and (it) had no story inside), major crossovers, major deaths to major characters, independent publishers, new universes, Hollywood's depiction of comics in film and animation, combining DC & Marvel into Amalgam Universe, Liefeld & Lee's contract with Marvel, and I can go on and on, but we felt we had entered the Platinum Age of comics. We announced our vision, our invented phrase, over the internet to many comic publishers, somehow, some way, we felt that perhaps, just perhaps, Stan Lee somehow picked up our phrase and is now using it. If this is so, Stan use it all you want, because it is the PLATINUM AGE OF COMICS!! My friend Jeff thinks that the Platinum Age started when DC and Marvel announced their team-up collaboration. I disagree on this, I believe it started with the Death of Superman.

Sincerely yours,
Paul Dale Roberts &
Jeff Clifford

*The problem is that the weight of a comic in Platinum is worth more than the weight of a comic in Gold. Actually, we thought this was the Tupperware Age, but hey, ya know...it's the fans who decide. And now here's a couple of missives inspired by FAN Mail in **FAN** #10...*

UNCOMMON COMMON SENSE

Dear FAN,

FAN is the only price guide/industry mag that really matters and I always enjoy reading it. But I must admit the predominant theme in the last few issues, i.e. the sad state of the comic industry, has been less than an enjoyable topic. I just recently started a mail-order comics business. (Shameless plug: Send to the address below for a free catalog.) All the doom and gloom I hear and read has at times tempted me to quit before I really even get going. But I'll keep adding to my inventory, advertise when possible, and just generally hang in there.

I don't, however, wish to sound pie-in-the-sky optimistic by saying the gloomy news troubles me. It would certainly trouble anyone who cares about comic books. I hope better times are in store, and soon.

Nor do I mean to suggest that the topic isn't worthy of discussion. Mike Kryston of Comics Plus in Laurel Square, SC is absolutely correct in his suggestions to publishers and creators. A little economic lesson was implied between the lines. Say a publisher puts out a comic, with good story and art, for three bucks and sells a thousand copies. If that publisher lowers the cost of materials (paper) so the comic can be sold for two bucks instead of three, many more copies will be sold. It works every time. But, alas, common sense is all too uncommon these days. As a result, when people started to say they couldn't afford comics, publishers increased paper quality and subsequently increased cover price, and offered a slew of new product. Go figure. It's tempting to say they got what they deserve, except for the sad fact that publishers are not the only ones who suffered.

His suggestion that retailers encourage publishers and creators to make comics affordable again should also be extended to fans. Write to those who put out your favorite comics and let them know what

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you think. How else will they know? And, besides, if they publish your letter you'll get a kick out of seeing it in print.
Finally, a few words to Frank Miller: I really appreciate the fact that, while you are obviously appalled at most or all of Marvel's current crop of comics, you gave a kind nod of the head to what you called "Marvel...in its day." But there are those, myself included, who don't think Marvel's "day" is past. In all candor, I like super-heroes (there, I said it). And I believe Marvel does superheroes better than anyone. True, their absolutely stupid history revisionism (regrettably) ruined Spider-Man, but many of their other heroes (X-Men, Hulk, etc.) are top notch. And, let's be honest here, Marvel isn't the only comics publisher to have fallen prey to gimmicks, trendiness, and high cover prices. I seldom hear the type of criticism Marvel catches leveled at DC. But I seem to remember a nineteen (!) part **Batman** story, with ancillary highlights in several lower tier DC titles, that had very little impact on Batman as he currently exists. And how many crises has Superman undergone to temporarily increase sales? It might be safe to assume that DC would be in just as much trouble as Marvel had it not been swallowed up by Time Warner, a company big enough to absorb temporary setbacks in a subsidiary.
I also disagree with three themes which seem an undercurrent of your writing. 1) You seem to think superheroes are a dying comics genre. But the popularity of cartoons, movies, etc. involving these types of characters seems to belie this notion. Perhaps this relates to cost. Kids can watch cartoons after school or on Saturday morning for free. And movie rentals are fairly cheap. I do, however, agree that Hollywood has gained far more from comics than comics have from Hollywood. 2) You seem to view superhero comics as a waste of talent, like they're beneath certain creators, but what you did with characters like Batman and Daredevil is some of the best treatment these characters have ever seen. And certainly talents like Mark Waid, Peter David, and the Kubert brothers bring a lot of interest to the titles they work on. 3) You also seem to believe that if someone doesn't like comics that are more "gritty" or "realistic," or whatever, it's only because they haven't read any and, when they do, they'll immediately fall in love with them and forsake superheroes forever. I have read many types of comics: war, romance, fantasy, sci-fi, etc. Some I like, some I don't. But the real magic seems to happen when powerful, colorful, bigger-than-life characters face seemingly indomitable opposition. Sure, they usually win. They're supposed to; they're heroes.
Thanks, **FAN**, for a great publication. Keep up the great work.
Sincerely,
Karl C. Popp
KCPopp1@aol.com
via the internet

Mark Keach Merced, CA

We certainly do not mean to come across as prophets of "doom and gloom." However, everyone at the FAN offices are fans of comics. We also are in constant contact with retailers, creators, publishers, collectors, and fans like yourself. When something happens that we, as fans, are hurt by, upset with, or find problematic and see it impact our readers or colleagues, it affects our enthusiasm for the industry just like it does everyone else. A magazine that says everything is coming up roses when a lot of weeds are over-running the garden is not a magazine you can trust and not the kind of magazine we want to be. But we love comics. Really we do.

THE SPECULATION THORN

Dear FAN,
I am writing this letter in response to Mike Kryton's letter published in **FAN** #10. I've got to say, "WOW! Go Mike." While some of his suggestions were a bit extreme, most of them were right on the money.
However, there is one part of the picture that Mike missed. We are raising, or rather have raised, a generation of comic collectors rather than comic readers. When I was 8 years old, my dad read comics. When he was finished, he passed them on to me to read them, cut them up, chew on them, whatever I wanted to do. Comics were great. But now, I've got people who come into our comic store looking for an issue of **Thorn** #3 not because they read **Thorn**, but because they collect **Thorn** in hopes that some day they will hit a gold mine. When **Poison Elves** first came out, you couldn't give copies away, not because it wasn't a great story, but because it wasn't going to be worth anything. Now people are fighting hand over fist to get the first issues. Why? Not because they want to follow the storyline and see what happened before the current series, but because they are worth something.
Why is **Lady Death** in popular demand? Well one, she was voted the Biggest Breasts in Comics, and secondly because they think that this issue might be worth something as well, not because the storyline is moving. I asked Drew Hayes if he was going to do a 1/2 issue of **PE**. He said, "Nah, it's too gimmicky." And you know what? He's right. We want gimmicks, bells and whistles, 4 variant covers because they might bring us some cash.
We need to fight the collector mentality (**JAB** #3, the bullet issue), and get back to being readers rather than investors.
Bob Soulliere
Major League Sports Cards and Comics
Lansing, MI
via the internet

B-B-But shiny covers...so...so...so...pretty and...shiny. Must purchase multiples.

LETTER O' THE MONTH

Dear O'Gemstone,
Sure n' b' gora no one can wait to acknowledge that **Action** #720 is the broken engagement o' Lois and Clark issue.
3-17-96 is going to be Shemp's 101st b-day celebration, and yesterday the Stooges came to the Family Channel from 12-6 pm and then in their weeknight slot o' 11:00 pm - 12:00 m.
Coitainly,
Stephen "Steve" G. Baer
a.k.a. "STE"

P.S. And once you acknowledge Rex Trailer as the true creator of Howdy Doody, he'll get the nation-wide acclaim he'd missed since the 40's.

P.P.S. Remember "STE" is my gift o' gab family nickname that was the result o' my big brother J. Kevin unable to say Stephen at the time being a year older.

Thanks, STE. It's fans like Stephen that keep us up to date on all the cutting edge happenings in this industry.

Trey Perkins

Tom Lo Bianco

Eddie Ryan

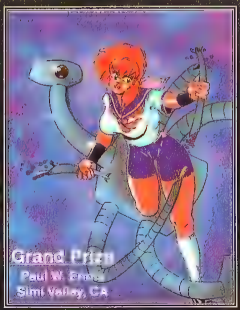
Tom Lo Bianco

Hunter Peddicord

CONTEST WINNERS

Congratulations to the winners of the Project A-ko Contest from Overstreet's FAN #7

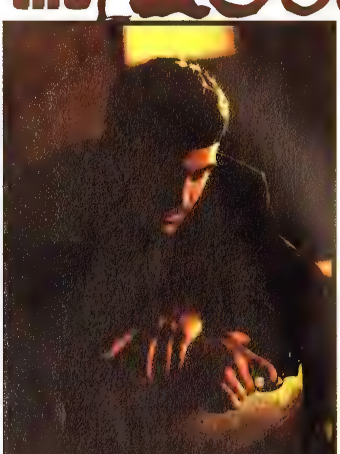
First Place
Angel C. Gomez
Mt. Rainier, MD



Grand Prize
Paul W. Ems
Simi Valley, CA

First Place
Timothy X. Casara
Everett, MA

the facts up front



THE SHADOW OF THE BAT FALLS OVER CLOONEY

In an unexpected move, Val Kilmer, due to his recent commitment to portray The Saint on the silver screen, will apparently be shedding his duties as Batman. Kilmer starred as the Dark Knight for the first time in last summer's blockbuster Batman Forever but is moving on already, which has the **FAN** staff scratching its heads and muttering, "The Saint?" In addition, it was recently announced that Kilmer's replacement is to be E.R.'s George Clooney, who recently received critical praise for his performance with Quentin Tarantino in From Dusk Til Dawn. Clooney has reportedly signed a three-picture deal with Warner Bros., with him playing the Bat in at least one of those features. Allow us to make the introductions: Uma, Clooney. Clooney, Uma. Count on **FAN** to run that punchline into the ground as we keep you up to date on the news surrounding this one—including this new tidbit: the new main contender for the role of Mr. Freeze has been rumored to be the Terminator himself, Arnold Schwarzenegger. Updates monthly!

COLLEEN DORAN HEIGHTENS HER IMAGE

"Ya' gotta do what ya' gotta do" Colleen Doran remarks. The beautiful red-headed creator of **A Distant Soil** has signed a deal to join Erik Larsen's Highbrow Entertainment due to the instability in the self-publishing market. With the rampant financial instability of not being paid for her book on time, if at all, the stress of putting out an independent comic in today's market has increased. After speaking with creators, retailers, and fans, Doran decided this was in her best interest. The expected criticism that she has "sold out" has been met with a determined reply that she is still in control of her comic but she has both the financial and the industry support that goes with Image comics.
"I was doing a small job for Erik, and he asked how it was going. After explaining my situation, he said bring it to Image, that he'd take it," Colleen explains. In a deal that seems almost too good to be true, Colleen will get the opportunity to develop several of her ideas at Image. Included in her plans is a children's comic and possibly a comic geared specifically towards women

WILDSTORM SLICES PRICES

WildStorm has now launched a line of comics retailing for only $1.75 each. Major bucks will be saved due to the grade of paper being used, the form of coloring, and by leaving out one eight-page signature. The stories, though, will still be 20 pages long, down only four pages from the usual 24, which means, say it along with me at home, LESS ADS. The first book in this all-new line will be **Hazard**, which, sadly, has nothing to do with the adventures of Bo and Luke, but, rather, America's best bounty hunter. Look for slam-bang action from writer Jeff "The Hit-Man" Mariotte and penciller Roy Allan Martinez. Jeff calls Hazard "a cross between Batman and Daredevil." In reference to the low price, he adds, "That's what people tell us they want, and that's what we're committed to give them."

JACK NICHOLSON FOR PRESIDENT

Right after we went to press last issue, Jack Nicholson signed to play the President in director Tim Burton's big-budget Hollywood version of Topps' **Mars Attacks**. Since then, more of the cast has been set. Natalie Portman, who debuted in *The Professional* and was recently seen in *Beautiful Girls*, will play Nicholson's daughter. Also signed for *Mars Attacks* are Pierce Brosnan, Sarah Jessica Parker, Rod Stieger, Lukas Haas, and Jim Brown, with Glenn Close reportedly in "final negotiations" to portray the First Lady.

JUSTICE LEAGUE WITH WAID, MORRISON

Hot off of Amalgam's **JLX**, current X-writer Mark Waid will join former X writer Fabian Nicieza in rebuilding DC's premiere team book, **The Justice League of America**.

With DC cancelling the current series, Waid and Nicieza will write three 48 page issues that will make up a miniseries starting in June. DC plans to relaunch an ongoing series with Grant Morrison handling the writing chores with an as-yet unannounced artistic team in the Fall. According to Waid, he and Nicieza's project will "set up the series' relaunch, as well as tell a stand-alone story." While Waid wouldn't pledge not to include the dreaded Starro, he did promise that the books will involve the definitive Justice Leaguers: Superman, Batman, Wonder Woman, Green Lantern, Flash, Aquaman, and the Martian Manhunter.

Speaking about the ongoing series, Grant Morrison told **FAN**, "These were the greatest DC heroes, and I'm going to make them great again. My take on this is similar to the tales of King Arthur and his knights, but with the mythology of the DC universe."

A TICK IN YOUR TACO

You may be wanting to make that run for the border soon, as Taco Bell has been dishing out nifty new **Tick** toys with their meals. Manufactured by Applause, these are made to scale with those hard-to-find toys you've been scouring the stores for, and they include **Charles the Brain Child**, **Arthur**, **The Tick**, and **Sewer Urchin**. Each figure has a unique play-action, though the staff favorite so far is Charles, whose brain, tied to a string, you must catch in his cranium. We're rating our justice with extra salsa, please.

ROSS ANNOUNCES NEXT PROJECT

While continuing to produce covers for **Kurt Busiek's Astro City** when it renews with issue #7, Alex Ross' next project will be painting a four-issue series of **Uncle Sam** graphic novels for Vertigo. Planning to start the project this fall for a tentative 1997 release, he and writer/co-plotter Steven Darnall are trying to "write a social commentary while using Mickey Mouse' to make it happen," explains Ross.

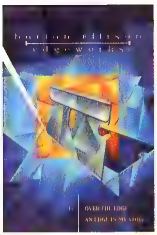
It's more of a social commentary for the 90s," continues Ross. "The **Uncle Sam** project is basically my best follow-up to doing two huge epics (**Marvels** and **Kingdom Come**) with hundreds of superheroes. It's a chance to completely get away from that, and, in a way, give me a chance to find that I really have something more to say about superheroes. I'm also stepping away from the huge epics in an effort to hopefully show to myself and others that I'm not a one-trick pony either. I've got some other things I'm able to do and other stories I'm capable of telling."

STARTING WITH AN EARTHQUAKE

"I'm going to start it off by blowing everything up," says John Byrne about his plans for DC's **New Gods**. "As Samuel Goodwyn said, 'start with an earthquake and let the story go from there.'"

With the introduction of **The New Gods** into the DC Universe twenty-five years ago, Jack Kirby redefined the idea of the modern superhero comic. Though the original series was cancelled after eleven issues, Kirby's creations were kept very much alive in the hearts and minds of fans everywhere thanks to later projects and series. Now, John Byrne is continuing the King's legacy by taking over the Fourth World in **New Gods** #12.

Byrne promises that fans can expect nothing less than the series to be "big and cosmic" from the very beginning. "This being Jack Kirby's magnum opus," Byrne reveals, "I'd like to get the series back to the grandeur that it once was. In all honesty though, the **New Gods** is the most intimidating book I've done since **Superman**."



ONE WORD, ONE NAME: ELLISON

You may be aware that White Wolf Publishing has been expanding. By collecting the works of genre giants such as Michael Moorcock and Fritz Lieber, White Wolf has set the precedent for collected omnibuses. Now a new name has been added to White Wolf's roster: Harlan Ellison. Beginning in May, the collected works of Harlan Ellison will be unleashed upon the unsuspecting populace all over the world. Ellison boasts an impressive record, the World Fantasy Lifetime Achievement Award, the Silver Pen for Journalism, several Nebula awards, and a slew of Hugo awards. He's also no stranger to the comics industry, being both a writer and out-spoken advocate of the medium.

This new White Wolf project is entitled **Edgeworks: The Collected Ellison**, and with it, White Wolf begins its most ambitious project yet. The entire collection is slated to be 20 volumes long, with some selected pieces from the first book including "Pennies, Off A Dead Man's Eyes," "Blind Lightning," and "The Words in Spock's Mouth."

In the shadow of all this comes other long anticipated 1996 releases from White Wolf. In addition to **Edgeworks**, May will see the release of the trade (softcover, learn the lingo) edition of **Von Bek** by Michael Moorcock. June brings readers a horror novel by Stewart von Allmen (now that is a cool name), entitled **St. Vitus Dances Eternity**. July will see the trade release of both **Ill Met in Lankhmar** by Fritz Lieber and the re-release of the anthology **Tombs**. In the month of August, the Moorcock collections continue with the hardcover release of **The Roads Between the Worlds**. Early Fall will see releases by Lisa Tuttle, **The Pillow Friend**, and new work from Neil Gaiman, **The Day I Swapped My Dad For Two Goldfish.** And just in time for the gift-giving season, November will be home for the second Ellison collection, the trade edition of **Hawkmoon** by Moorcock, as well as a new book by Nancy Collins, **A Dozen Black Roses**. All in all, it's going to be a spectacular year at White Wolf.

ATOMIK ANGELS ATTACK THE BIG APPLE

Renting out the USS Intrepid for the official debut of their new series, **Atomik Angels**, Crusade's and Billy Tucci's launch party was nothing short of extraordinary. Series creators Tucci, Peter Gutierrez, Nelson Asencio, and Editor Brian David-Marshall were joined by over 500 journalists, fellow comic creators, comic book retailers, and licensors for what some guests described as the "most unique and exciting comic book party" they had ever attended.

As the **FAN** staff entered the vast aircraft carrier (now converted into a museum), we were greeted by the sight of 20 Kawasaki racing motorcycles, much like the ones the Angels ride in the new series. The highlight of the collection was Tucci's own bike, which had been decked out with neon lights, chrome details, and **Atomik Angels** logos and graphics to commemorate the occasion. Editors and comic creators alike couldn't resist the urge to hop on the bikes and position themselves in the Angels' place.

In addition to gourmet food and drink, guests received a special press pack that filled them in on all of the motorcycles' specs as well as the **Atomik Angels Intrepedition**, a special black and white preview of issue #1, produced especially for the party.

Tucci spent the evening socializing with party guests and being interviewed, eventually making his way to the podium to cut the cake and express his hopes for the new series. Standing in front of a giant American flag, Tucci explained what inspired him to create his first team book.

"It seems to me lately a shadow has been cast over the entertainment industry," Tucci began. "All of our heroes have become dark and cynical. But I come from a long line of dreamers ... a country full of dreamers. Only a country full of dreamers could have built a ship like this. Recapturing that spirit and reminding people to dream of better things is what the Atomik Angels are all about."

The party continued well into the night, with the Crusade staff mixing with their guests, answering questions, and posing aboard Tucci's bike. The response to the evening was probably best summed up by party going painter and comic book fan favorite Nelson, who told **FAN**: "Hey, if this is just the warm up, the regular series is going to be a blast! You can't top the one on that babe. No prob, Nelson."

Diamanti

Billy Tucci and Bone [illegible] American [illegible]

ON SALE MARCH

Jim Shooter • J.G. Jones • Frank McLaughlin

Computer Color

World Wide Web *http://comics.net/www/broadway/*

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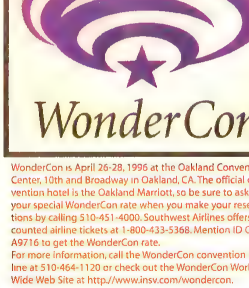
FASCISTS VICTORIOUS AGAIN

After being evicted from their six-year location, Micheal Kennedy and John Hunter are closing their embattled comic book store, Planet Comics. Since a police raid in September of 1995 (as reported in **FAN** #7), the store and its owners have faced a bevy of problems resulting from a single complaint made by an unidentified member of the Christian Coalition. During the months since the raid and arrests, sales at Planet Comics dropped dramatically, as many customers assumed the store had closed and misguided parents in the area prohibited their children from buying comic books. To make matters worse, police conducted a raid on Micheal Hunter's home, confiscating his computer and many discs, while, one week later, a clinderblock was thrown through the window of the store. Micheal Kennedy commented, "I cannot continue to incur bills if the sales aren't there. I've lost my wife, my house, and my store over all of this...but thanks to the Comic Book Legal Defense Fund, I don't have legal bills to contend with on top of everything else." Plans are still on to hold Defense Con '96 at the Oklahoma Fairgrounds on May 11 and 12, with all proceeds benefiting Hunter and Kennedy in their stand against censorship.



WonderCon is April 26-28, 1996 at the Oakland Convention Center, 10th and Broadway in Oakland, CA. The official convention hotel is the Oakland Marriott, so be sure to ask for your special WonderCon rate when you make your reservations by calling 510-451-4000. Southwest Airlines offers discounted airline tickets at 1-800-433-5368. Mention ID Code A9716 to get the WonderCon rate.
For more information, call the WonderCon convention hotline at 510-464-1120 or check out the WonderCon World Wide Web Site at http://www.insv.com/wondercon.

WONDERCON KICKS OFF CONVENTION SEASON

"Every year we learn a bit more about what comic fans want out of our convention," says Joe Field, WonderCon's Advertising and Promotions Director, "and last year (1995) was definitely no exception." WonderCon has become known as the kick-off point for the summer comic book convention season, and this year's is upon us already. Besides the active market at WonderCon for Golden and Silver Age comics, the convention regularly features a full slate of summer movie previews and a Japanese animation festival.
In 1996, WonderCon welcomes back comic book pioneer and legend **WILL EISNER**, creator of **The Spirit**, **Sheena Queen of the Jungle**, and **Blackhawk**, proprietor of the Eisner-Iger Studio in the Golden Age, trailblazer of the graphic novel format in the 1970's (**A Contract with God**, **A Life Force**), and still a vital creative voice in the mid-90's (**Dropsie Avenue**, **To The Heat Of The Storm**).
"1996 is Will Eisner's 60th anniversary in comics, so we're delighted he can share his comics' anniversary with us," Field says. "His unique perspective on the history of comics is worth the price of admission alone."
But Eisner isn't the only special guest scheduled to appear at WonderCon. Among the more than 100 professional guests due at WonderCon this year are:

- **JEFF SMITH**, acclaimed artist/writer/creator of **Bone**.
- **ROB LIEFELD**, Image Comics co-founder, creator of **Youngblood**.
- **CHARLES VESS**, writer/artist/publisher of the **Book of Ballads and Sagas**, as well as artist for **Sandman** and other projects.
- **CHRIS CLAREMONT**, writer/creator of **Sovereign Seven**.
- **TERRY MOORE**, writer/artist/creator of **Strangers in Paradise**.
- **PAUL POPE**, writer/artist/creator of **THB** and **Pig Dog Parade**.
- **MIKE MIGNOLA**, writer/artist/creator of **Hellboy**. Mike will also be doing the art for the cover of this year's WonderCon souvenir program book.
- **KURT BUSIEK**, writer/creator of **Kurt Busiek's Astro City** and writer of **Marvels**.
- **DONNA BARR**, artist/writer/creator of **The Desert Peach**

In addition to the guest already mentioned, WonderCon will also feature the following guests who have celebrated more than 50 years in comics.

- **GIL KANE**, whose career started in the Golden Age when he assisted Simon and Kirby on strips such as **Sandman** and **Newsboy Legion**. Kane is perhaps best known for his Silver Age on DC's **Green Lantern** series, a Golden Age retread hero who was revamped in 1963 by editor Julius Schwartz.
- **JULIUS SCHWARTZ**, known best as the editor during DC's hero revivals of the late 1950's and early 1960's. It could be said that it was in Julie's books the Silver Age was born, with new versions of **Green Lantern**, **Hawkman**, and **The Flash**.
- **RUSS HEATH**, who started his career in the 1940's and is acknowledged as one of the medium's finest illustrators of the Western and War genres. His work has appeared in such classics as **Frontline Combat** and **Mad** for EC Comics, **Two Gun Kid** for Marvel, and **The Brave And The Bold** for DC.
- **SHELDON MOLDOFF** started his career in comics the late 30's doing lettering and backgrounds for Bob Kane. His work soon appeared in **Flash Comics** doing the Hawkman and in **All-American Comics** doing the Black Pirates. In 1953, he became Bob Kane's ghost, penciling and inking over 5,000 pages and covers of **Batman** until 1967.

For the past nine years WonderCon has also featured an auction of original comic art to benefit the Literacy Volunteers of America. LVA is a non-profit group that provides tutors for non-literate adults and teens, as well as providing English as a second language courses for recent immigrants. Past contributors to the auction include Rob Liefeld, Jim Lee, Jeff Smith, Will Eisner, Shelly Moldoff, Mike Kaluta, Murphy Anderson, Gil Kane, Sergio Aragones, and many others.
Joe Field adds, "We have always approached WonderCon with a real need to satisfy all comic book fans. Comics are a medium we love, and we try to incorporate that into each of our conventions."

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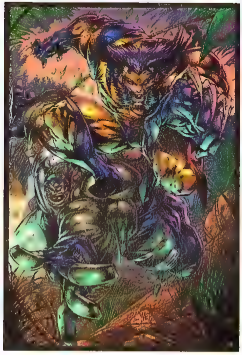
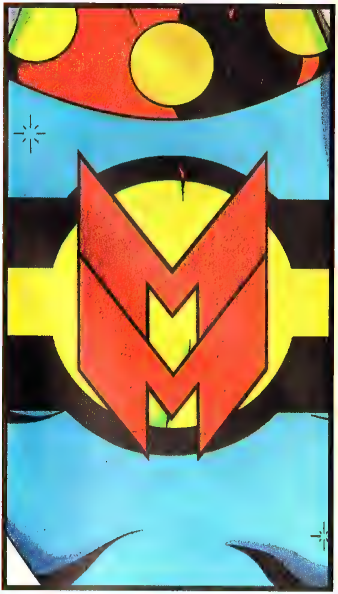


MARVEL/IMAGE MAKE TRYST

The details haven't even been released yet, but **FAN** is on the case. Check out these shots from the new Marvel/Image crossover that **FAN** was able to get before the books have even been announced. At the moment all we can tell you is to look for a Badrock/Spiderman crossover as well as a Wolverine/Badrock and a Cable/Prophet crossover sometime in the late Spring or early Summer.



MCFARLANE ECLIPSES OTHER BIDDERS IN AUCTION

Surprising a field of bidders which included other comic book and film companies, Todd McFarlane purchased the properties of Eclipse Comics in a bankruptcy auction February 29 in United States Bankruptcy Court, Southern District of New York. Todd McFarlane Productions' Beau Smith confirmed that they had acquired Eclipse's logo, copyrights, back stock, film negatives, color separations, and publishing agreements in addition to Eclipse's company-owned comic book and trading card characters. Smith declined to comment on the sale price.

Eclipse had an 18-year history as a comic book and trading card publisher, but had fallen on hard times in recent years. With properties including Airboy, Miracle Man, and The Black Terror, the firm's high points included the first original graphic novel published in America (**Sabre**), an attempt at weekly comic book publishing (**Airboy**) and early advocacy of creator rights. Smith indicated that McFarlane would announce his initial plans for the characters in the near future, but said there was great potential to develop these properties for toys, cartoons, and films, as well as comics.

RAGE OF ANGELS

EXTREME STUDIOS

CONTEST

It's happening again—a clan of renegade angels are rebelling against God, touching off a war that may consume Heaven itself! But when the angels launch an assault on the Angel Station satellite in Earth orbit, Angela and Glory get in on the action!

Rage of Angels #1 ships this month from Extreme Studios and continues into a number of other exciting Extreme titles. To help kick it all off, FAN's got some extremely raging prizes to give away!

Grand Prize (one winner): A page of original Glory art, a signed glossy photo of the new Glory model, and copies of the whole first wave of the Angela/Glory crossover, including Rage of Angels #1, Glory #10, Team Youngblood #21, Youngblood #6, and Maximage #4 PLUS an Angela and Cosmic Angela action figure from McFarlane Toys!

First Prize (three winners): A signed glossy photo of the new Glory model, copies of the whole first wave of the Angela/Glory crossover, and an Angela action figure.

Second Prize (ten winners): A signed glossy photo of the new Glory model and a copy of Rage of Angels #1.

Check out all the Extreme titles NOW at your local comic book store!

Just fill out the coupon below and mail it back to: **Gemstone Publishing, Inc., Rage of Angels Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**

NAME _____

ADDRESS _____

_____

ZIP _____ PHONE _____ AGE _____

No purchase necessary. Print your name, address, telephone number, and age on the entry coupon or a 3 x 5 card and mail it to: **Gemstone Publishing, Inc., Rage of Angels Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093.** All entries become the property of Gemstone Publishing, Inc. and cannot be returned. Entries must be received by July 1, 1996, which is the closing date for the contest. Winners will be selected by a random drawing to be held no later than July 15, 1996. Winners will be notified by phone or mail by July 31, 1996. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. One entry per person. Contest is open to everyone except employees and their immediate families of Gemstone Publishing, Inc., Extreme Studios, McFarlane Toys, Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of prizes is as follows: Grand prize: $200; First prize: $50; Second Prize: $10. All taxes, state, and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners may be required to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated, or otherwise by law in a manner inconsistent with its purpose and rules. For the names of winners of all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address listed above.

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COMPANY NEWS

This month's Company News was provided by Benn Ray (bitter about this whole Primary Election thing), Toph Woodward (who's thrown rocks at more candidates than he's voted for), Joseph P. Rybandt (still trying to understand the democratic process), and Jimm Stone (who carries a picture of Pat Buchanan in his wallet). God bless the Free World.

ACCLAIM

Just in time for Summer, Acclaim has released the **Baywatch** comic book. Oh yes, ladies, this means you too can check out video grabs of manly David Hasselhoff accented by small captions such as, "Oh no, she's drowning!" and "Let's run down the beach now." • Acclaim has announced it will jointly publish **Mutant Chronicles: Golgotha** with Top Dollar Comics as an ongoing comic series. To be based on the popular role playing game, the comic will feature playing cards that tie in with both the book and the game, as well as cover art by that nice boy Simon Bisley.

ADVANCED GRAPHICS

Ever want to get your picture taken with the Three Stooges? Your wait is over, as Advanced Graphics releases their new line of life-sized cardboard stand-ups this month. Out now for your posing pleasure are stand-ups of the Three Stooges, The Hulk, *Star Trek*, and, be still my heart, characters from *Baywatch*. If you want the company without the hassle of conversation, be sure to start your own Advanced Graphics family of cardboard people.

AMAZE INK

Kid Blastoff, his pal/machanic Lucy, and his 3 monkey managers are out to stop the nasty Dr. Hugo and his equally nasty Robot Bomb Squad. This is **Evan Dorkin and Sarah Dyer's Kid Blastoff,** a comic that collects the all-ages stories that originally appeared in **Disney Adventures** magazine. It ships in June with a $2.75 price tag. • If you've been kicking yourself because you missed the beginning of Andi Watson's **Skeleton Key**, first, seek therapy (it's only a comic), and second, pick up the **Skeleton Key Trade Paperback: Beyond Threshold** in June. It collects the first 6 issues of the **Skeleton Key** comic which are now out of print.

ANTARCTIC PRESS

The newest book from Antarctic is **Masked Warrior X**, the first issue of which debuts this month. The mysterious Masked Warrior X battles bio-cyborg monsters in this blend of manga and sci-fi. • Also this month, look for issue number two of the **Asrial vs. Cheetah** crossover, as the two heroes, tired of fighting each other, take on some new nasties. This book also contains the third of three coupons necessary to receive a free edition of the **Ninja High School Textbook** from Antarctic. • Those of you out there who adore the signed stuff, look for **Warrior Nun Areala Book Two #1** signed a numbered by creator Ben Dunn. Limited quantities, so get this one while you can.

ARCHIE

Sabrina the Teenage Witch will debut as a live action movie on the Showtime cable network this Spring, with the rights to a weekly television series going to ABC. Melissa Joan Hart (of *Clarissa Explains it All*) will star as the hippest of the ever-cool Archie characters, dealing with her powers in the zany, mad-cap 90's. Cross your fingers, maybe Ron Howard will star as Archie.

BIG ENTERTAINMENT

Christopher Mills, editor of **Mickey Spillane's Mike Danger**, says that among the plans in store for Mike Danger is a brand new femme fatale; a recurring villainess named Katrina Mann who wants him for, of all things, his mind. She steps into the spotlight in **MSMD** #1 (BIG is relaunching all the formerly Tekno titles). • In other **Mike Danger** news, Steve Erwin (**Deathstroke the Terminator**) fills in on #10-11 (the last two issues under the Tekno•banner), inked by new regular inker Terry Beatty. Also for the new series, Eduardo Baretto returns as the cover artist and Peter Grau steps in as regular penciller. • **Teknophage Vs. Zeerus** #1 brings together the stars of **Teknophage** and **Leonard Nimoy's Primortals** in an all-out, titanic showdown. Hey, if they good guys clobber each other when they meet, imagine what these two guys will do. It's due in May. • In May, BIG will offer a deluxe edition of their **From Dusk Till Dawn** movie adaptation. Retailing for $9.95, this 64-page direct market-only special includes outtakes and stills from the movie, a behind-

BELIEVE IN YOURSELF PUBLICATIONS

We'd like to thank you for reading this entry about the first comic exemplifying inner peace to its highest degree by featuring an inanimate object as the central story element. Gin-Ryu, the name of the Japanese sword which is the main character of this book, has fallen gracefully into the hands of a new hero. Look for him to adorn the tranquilly engaging cover of issue 9. Those searching for back issues may look for the packaged boxed set (including the first five issues) to be released in June with a generous helping of solice.

...nes report, and inter-...with the creators.

BISHOP PRESS

Starting in May, look for Caliber Night Studios to publish the Bishop Press imprint, including the relaunch of **Sade** and **Rose N' Gunn** with new #1 issues. Yes that's right, those of you who missed out on these great books when they first started will have a chance to make ammends. • Look for the return of Blue Oyster Cult, rocking a cotillion near you this month

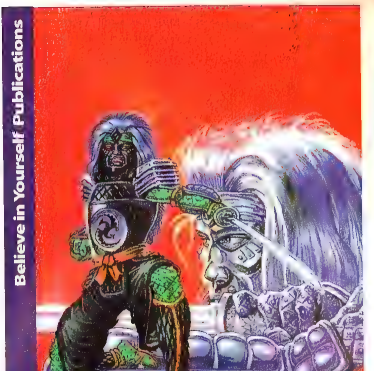
BLINDWOLF STUDIOS

This month's big release from *Blue Wolf* is **Flesh & Blood** #2, which will sport a cover by Franco Aureliani and Jimmy "I light the fires while the city sweats" Palmiotti. Though the first issue of this book appeared under the Brainstorm imprint, Franco has brought it home to BlindWolf now, and they've made a real commitment to quality.

BROADWAY COMICS

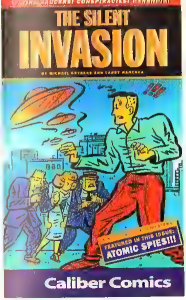
Powers That Be #5 ships in April after a one month planned skip. It kicks off the new five-part storyline, "It's the End of the World As We Know It," featuring Star Seed. • **Babes of Broadway** #1, Broadway's first special, features art by Alan Davis, J.G. Jones, Guy Davis, Jim Fern, Joe James, Mike Kaluta, and others. It's due in May, and features a cover by DC veteran Dick Giordano. The next special will be the **Fatale World Shopping Tour**. • June marks the debut of Broadway's next hot book, **City Perilous**. This ongoing book centers around Tammy Neil, a 12 year-old genius, who, like most of the **FAN** staff, believes she is the reincarnation of Morgan le Fay and that she must save the world from apocolypse. Broadway Editor in-Chief Jim Shooter created this one, so it's sure to be an excellent read.

Believe in Yourself Publications



BRUCE HAMILTON CO.

Look out in the early months of this Summer for Hamilton Comics' **Madraven Summer Solstice Special**. Yes, here you can find your favorite Mistress of the Macabre (and we know you have many) investigating the conspicuous disappearance of the city's vampire population, as we also find out the secrets of her origin.



CALIBER COMICS

Bumpkin Buzz: Feelin' Pretty Darn Realistic is a 128-page collection of the long-running **Comics Buyer's Guide** strip by Brian Douglas Ahern. Check it out in May. • **Deodato Comics: Protheus** #2 continues the first American presentation of Mike Deodato, Jr.'s Brazillian work. • Writer Jeff Lang joins artist/creator Bernie Mireault for "The Kinetic," a three-issue story arc beginning in **The Jam** #13. • **Moebius Comics** #1 is the first issue of this new, ongoing series from one of the most acclaimed storytellers in comicdom. It'll be bi-monthly and will feature a new "Arzach" serial. "The Man From Ciguri," another serial, will pick up with new material where the Dark Horse reprints left off. • **Silent Invasion**, originally published by Renegade Press and then collected by NBM, returns in comic book form. Flying saucers, paranoia, government agents...wonder why they thought to bring this one back now?

CARTOON NETWORK

Available in stores now are the Turner Home Entertainment releases of select, digitally-remastered episodes of *Classic Jonny Quest* on home video. Each of the 4 videos is themed around a central character from the series such as Race, Hadji, Bandit, and the evil Dr. Zin, and are priced at $12.98, with a bonus *Space Ghost* cartoon as well as a cartoon of *Johnny Bravo*, *Cow and Chicken*, *Dexter's Laboratory*, or *Two Stupid Dogs*. What's that? You want more Quest? OK, THE will also release *Jonny Quest vs. the Cyber Insects* to coincide with the release of the classic TV episodes. The 90-minute feature, concerning the return of that ol' Dr. Zin and his attempts to take over the Earth by controlling weather patterns and creating abnormally large insects (y'know, some people just never should have been allowed to play

it also includes **M.D.Geist** comic covers, pin-ups, and all-new, never before seen Geist graphics, bringing the total page count to 96 (that's one page for every year of the 20th century, my friend), all for the piddly price of $9.95. • Also due in June is **Project A-KO Versus the Universe** #5 (of 5).

DARK HORSE COMICS

Ghost/Hellboy is a two-part crossover by Mike Mignola, Scott Benefiel, and Jason Rodriguez, and it debuts early in May, just a month ahead of the new **Hellboy** mini-series. Covers are by Mignola. • **Star Wars: Shadows of the Empire** #1 kicks off the comic book encarnation of this brand new multi-media ***Star Wars*** event. John Wagner, Kilian Plunkett, and R.Craig Russell comprise the creative team and Hugh Fleming provides yet another stunning cover. This major story is set between ***The Empire Strikes Back*** and ***Return of the Jedi*** (much the way that **Splinter of the Mind's Eye** took place between ***Star Wars*** and ***Empire***). • **Girl Crazy** #1 by Gilbert Hernandez (of **Love and Rockets**) jumps onto the racks in May as well. Dave Stevens (**Rocketeer**) assists on the cover for the first issue. • **Nexus Meets Madman** is a one shot by Mike Baron, Mike Allred, and Steve Rude. It's the crossover you didn't know you were waiting for. • Some of Russ Manning's best work was done on **Tarzan** (Manning also created **Magnus, Robot Fighter** at Gold Key). Dark Horse collects his adaptation of Edgar Rice Burroughs' **Tarzan: The Land That Time Forgot** in a trade papberback in June.

with chemistry sets when they were a kid), sells for a consumer friendly price of $14.98

CLAYPOOL COMICS

In the second part (of 3) to the Elvira-styled tribute to classic comics, our favorite Mistress of the Dark gets trapped in a sci-fi-type settlement the size of a soup can. **Elvira** #38 is set to ship in June. • As an evening of merry-making begins for the Soulsearchers, they are unaware that they are walking straight into the ugly face we like to call danger. Written by Peter David, **Soulsearchers and Company** #18 also ships in June.

CPM COMICS

Were do ya go to find 72 pages of hard-hitting, pulse pounding, body slamming, mind blowing...um, sorry, I lost control again...action and adventure? Well, in June you can turn to the **M.D. Geist: Data Album 1.** Besides these 72 pages, drawn by Tim Eldred, this book also features an all-new data digest to clue you in to the weapons, warriors, and the loves of the world of Geist. And if that's still not enough for ya,

DC

This month, be sure to check out **Sergio Aragones Destroys DC**. Aragones, creator of **Groo**, will also wipe out Marvel this month in **Sergio Aragones Massacres Marvel** For years, hundreds of villains have been trying to accomplish what Aragones is about to do in only 1 issue (two if you include Marvel). • Also due out this month is **Rogues Gallery**. It's a 32 page pin-up collection of some of DC's nastiest villains including the Joker, Darkseid, and the Scarecrow by artists John Van Fleet, Bill Sienkiewicz, John K. Snyder, Matt Wagner, and many more.

ENTITY COMICS

Foodang, that clown with a gun, formerly of Continuum and August House, returns, this time under the Entity banner. **Foodang** #1, sporting a cover by Bart Sears, will ship in May. Also available will be a deluxe edition with a polybagged Foodang balloon

GOBLIN STUDIOS

Spleen, OR is not your average town. It's a place where hamsters steal your underwear and cows and frogs date. All this zaniness comes your way in May with **Joe Psycho & Moo Frog**. • When 13 ancient houses get ripped apart in one of those bloody eternal power struggles, it can only mean one thing, **The Goblin Chronicles**. It'll kick in your teeth in July.

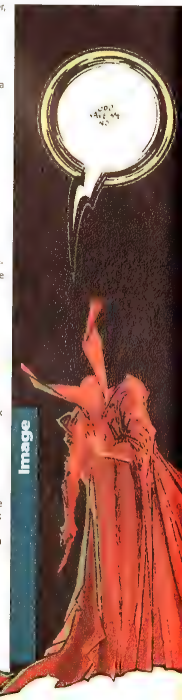
HORIZON

Horizon has released a number of 1/5 scale model kits of characters we're sure you'll be interested in. Look out for a beautiful **Flash** kit, which stands just over a foot high on its logo plate. Also out there are 1/5 kits featuring **The Joker**, **The Riddler**, **Bane**, **Robin**, and **Venom** (who seems a little out of place in such company). • Two other nifty releases from Horizon include their **1980's Batplane** and **Batmobile**, both of which are scaled at 1/24 size, sculpted by Sen Maruyama, and come packaged with real grappling hooks and bat-a-rangs! (Okay, not really, but someone should look into dropping those into our poly-bags....)

IMAGE

Cartoon Books

At the Angouleme Comic Festival in France, the French version of **Bone Volume One**, **La Forêt Sans Retour**, pub-



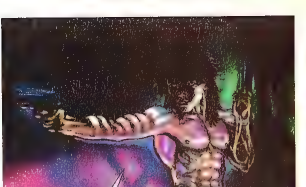
lished by Editions Delcourt, under the Alph-Art for "Best Comic Originally Written in a Foreign Language." This award follows Smith's "Best Book" prize from Germany's Hamburg Comic Salon in June. The comic is presently translated for Sweden, Finland, and Denmark, in addition to Germany and France. • Cartoon Books is again offering subscriptions after a brief hiatus. In a press release Smith said that the demand for subscriptions had increased when **Bone** began appearing under the Image banner (pretty much the opposite of what everyone thought would happen). Please remember to send your subscription requests to the Cartoon Books address printed in **Bone** and not to the Image office.

Extreme Studios/Maximum Press

William Messner Loebs (**Wonder Woman**, **Thor**, **The Maxx**) is in Extreme to write **Maximage**. He begins scripting with #2 and plotting with #1. • Chuck Dixon will be scripting Rob Liefeld's issues of **Captain America**, and George Perez will be drawing Liefeld's **The Avengers**. • Alan Moore's angel with an attitude will be tearing up the Heavens, this time written by Warren Ellis, in **Celestine** #1, in May. • Terry (**Strangers in Paradise**) Moore will be using his savvy of sexy, strong and smart women to write **Lady Supreme**, guest starring Glory. The art is being provided by those Brazilian natives Mike Deodato Studios. The title is flying at ya in May. • Also in May is the crossover **Prophet/Chapel: Supersoldiers** #1 (of 2). These guys must discard their differences to fight a foe as deadly as the new vets. **Collectors Tip: be on the look out for signed variant editions by Rob Liefeld and Stephen Platt, who did said variant cover. This is one of those retailer incentive deals. I assure the odds folks.**

Todd McFarlane Productions

Spawn #50 will be a double-sized issue and Todd McFarlane is jumping into this anniversary book with vengance: he's writing, penciling, and inking



Kitchen Sink Press

the first story, providing the cover, and scripting the second story which will be drawn by Greg Capullo. There will be a second cover inside the book seperating the two stories. Why? Because the first story in **Spawn** #50 ties up all the loose ends from the entire series thus far. The second story kicks off a brand new direction, starting with Spawn getting a brand new face. There's even a retailer incentive from McFarlane Toys: For every 50 copies of **Spawn** #50, retailers will receive an exclusive **Spawn II** with the new face. How exclusive will this puppy be? It's only for the comic book industry, and this promotion will be the only way for retailers to snag one. It's Todd's way of thanking the retailers for continuing to make **Spawn** number one. • The second **Spawn** trade paperback, reprinting #6-9, and #11, including the first appearence of Angela, features the writing of Alan Moore, Neil Gaiman, and Todd himself.

KITCHEN SINK PRESS

The Crow begins a new onslaught for the comic buying public. With the anticipation of the new film, Kitchen Sink is gearing up by offering the trade (in its seventh printing) for one last time! Yes, you heard it—one-last-time! At least until the new collection comes out. **The Crow** "Director's Cut" will be available in April and will include additional pages never before available. This will be considered the definitive edition from now until the end of known time. In May a brand spankin' new **Crow** limited series will debut. **The Crow: Flesh and Blood** will feature D' Bari's **Crow** with new writer James Vance. The art is provided by **Dead Time** artist Alexander Maleev. • **Cages**, the really cool, yet really late, comic series from artist Dave McKean returns from its self-imposed exile in April. Issue #9 will be arriving with #10, the end of the series, promised to be hot on its heels the following month (that would be May for those playing at home). • Speaking of May, **Atomic City**

Tales by Jay Stephens will be available in that happy Spring month. The series focuses on a rock musician turned super hero. They say it's a lot like **Madman**, guess we'll find out in May.

LONDON NIGHT STUDIOS

Straight from the "Life Just Doesn't Get Any Better Than This" Department comes **Tommi Gunn: Black Rain #1!** Astute **FAN** readers will no doubt remember the pulse-pounding, sexually charged talk with J.J. North, the real-life star of the comic. North, a former **Playboy** centerfold, is way into comics. She even owns her own storel Issue #1 ships in May with a centerfold of J.J and two different covers: "Naughty" and "Nice." You'll have to use your imagination on that one. • Also in May comes the teaming of Razor and that catholic bad-girl, Warrior Nun Areala. This book is a direct link to the ongoing "Torture" series coming from the fine folks at London Night. The crossover will be available in three editions (surprise, surprise): regular, platinum, and the limited-to-orders "virgin" cover. Dig it! • Fans that may have missed out on **FAN's** exclusive **Razor** 1/2 take heart! The hard-to-find 1/2 will be reprinted in the upcoming **Razor Burn** trade paperback due in May. The TPB also collects **Razor: Burn** # 1-5.

MARVEL COMICS

Paramount Pictures and Marvel Comics have teamed-up to form a new publishing venture, "Marvel Presents Paramount Comics." The new company was announced February 12 by its two parent firms. Its focus, not surprisingly, will be to adopt Paramount properties into comic book form.

Mission: Impossible will be the imprint's first title, and it will be launched to coincide with the May 22 release of the Tom Cruise big-budget thriller. Marvel Presents Paramount Comics also plans to release a full slate of **Star Trek** comics beginning this summer so as to participate in Paramount's high-profile "30 Years of Star Trek" anniversary celebration. A jointly issued press release said that the **Trek**

comics would be marked by "a fresh editorial approach and bold, new graphics from Marvel's top artists and writers."

MILLENNIUM

What do cowboys, indians, and vampires have in common? They all appear in the new graphic novel **Night's Children: Red Trails West**, by Wendy Snow-Lang, the creator of the long-running **Night's Children** vampire series. This book collects 2 previous **Night's Children** stories and includes "High Noon," a new 21-page story.• When an ex-cop turns vampire, what is he to do? Track brutal serial killers, of course. And that's exactly what Grace Kimble, the character in **Vigil: Rebirth** (by writer Alvin Loudermilk and artist Mike Iverson), does. And if you want a look at Grace in her younger years, check out **Road Trips** in May.

OKTOBER BLACK PRESS

The best titled book in a long time is debuting this month from OBP. **Junkfood Noir**. A hard hitting crime drama following the life of a hitman, each issue will feature a photo-realistic cover and black and white interior pages.

ORION HOME VIDEO

Orion will be reducing prices to $9.98 on several of its popular anime titles in the following series: *Lupin III-Tales of The Wolf* (episodes "Aloha, Lupin" and "Albatross: Wings of Death"), *8 Man After* (episodes "City in Fear," "End Run," Mr. Hallowe'en," and "Sachiko's Decision"), and *3X3 Eyes* (episodes 1-4).

SCARLET ROSE PRODUCTIONS

Shipping this month is the third issue of Scarlet Rose's excellent **Variations on a Theme**. Continuing to feature the inciteful work of Francisco Manuel Rosa, issue 3 explores family relations as a woman with a secret visits her son and his family in France.• Look for Bread on its mammoth reunion tour, hosting quadrilles across the country.

SIRIUS

SIRIUS SELLS OUT...of **Akiko on the Planet Smoo**. The quirky, fun lovin' book for all ages has sold out of the first printing. There was no mention of plans to go back to press, but the *Akiko* cartoon is in development at Universal Cartoon Studios! The comic series continues with issue #3 shipping in May.• From the other end of the Sirius spectrum, the ultra-cool **Poison Elves** will be available in poster form this May. The spectacular cover to the first **Poison Elves** trade paperback will be available at finer stores everywhere for the low low price of $5.95! While you're out shopping for the poster, make sure you pick up the ongoing **Poison Elves** series, issue #13 is also available in May.• And last, but certainly not least, Sirius will be releasing the brand-spankin' new series, **Demon Gate**. It will be written and drawn by Bao Lin Hum and Steve Blevins. The story involves plagues, wizards, and children.

SLAVE LABOR

For those of you who have missed out on **No Hope**, Jeff Levine's greatly underrated series, now's your chance to get a taste o' what you've been missin'. A **No Hope** signed pack, 3 different issues all signed by Levine, will be comin' at ya for only $8.95.• In **Money Talks** #1, writer/artist Shane Simmons puts 200 years of international currency illustration (take out a dollar bill and look at the picture of George) to work for him in his tale of backstabbing, murder, greed, and other words associated with money. It's a bi-monthly comedy soap opera that ships in June.• The world of 11 year old Hummingbird Love is not that different from you and me; it's filled with debauchery, schizophrenia, and bad parents. When her mother is put away for eating the family cat, Hummingbird must locate her estranged father. Look for **Hummingbird** to introduce characters that'll stick in your mind like peanutbutter in a dog's mouth.

TOPPS

All due in May from Topps: **The X-Files** gets a new scripter and artist with #18. Doug Moench (**Batman**, **Master of Kung-fu**) and Gordon Purcell deliver a tale that ranges from the Himalayas to Loch Ness. Miran

...tles around for the ... • **The X-Files** #0 starts ... another X run, this one ... the episodes of the ... beginning with the pilot. ... Thomas scripts and John ... does the art. • ... also handles the ... duties for **Space: Above and Beyond—The Guantlet**, the first original ... comic book tale. Yanick Paquette and Michel Lacombe provide the art. • **Dragonheart** ... a four-issue mini- ... adapting the big sum- ... David Anthony Kraft writes and Ron Lim illustrates. • The **Lone Ranger and Tonto: The Velvet Dragon** #2 ... the arrival of a myste- ... Shaolin priest... Caine.

ULTIMATE CREATIONS

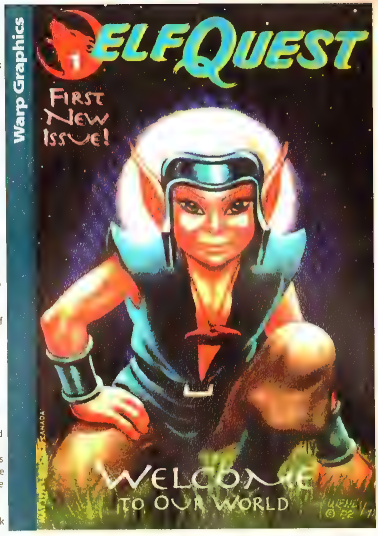
... wrestler ... creating his own line of ..., he's returning to the battle-ridden world of Professional Wrestling. He will ... his first live appearance ... at **Wrestlemania 3** on March 31. His return to the squared circle will certainly garner interest in his upcoming comic line. Look for the **FAN** interview with the former Heavyweight Champ in the ...

VEROTIK

... the artist of the popular ... series on MTV, Eric ... will be taking over the artistic duties on **Satanika** #3. ... to find out about Duke ... the current **Satanika** ... #6, he'll be moving ... a new project titled **Venus Domina**, for which #1 ships in June. Dave Stevens will be providing the cover for the first issue. • Verotik will also be developing Frank Frazetta's legendary character Sea Witch into a graphic novel.

WARP GRAPHICS

Launching in May will be a new title from Warp called **Elfquest**. Okay, we know you've heard of this book before, but the folks at Warp are revamping the title to simplify the world of Two Moons into one book. This doesn't mean a boring kind of simple, though, as you can be sure to count on the same intensely plotted stories and interesting characters that you've come to know over the years. If you get confused, you can always check out **Elfquest: Metamorphosis**, which appeared last month as a bridge between the two series.



WHITE WOLF

Airing on FOX on Tuesday, April 2 at 8 pm will be a 2-hour movie called *Kindred: The Embraced*. After that, 8 1-hour episodes will begin airing on the following Wednesday night (April 3), at 9 pm, after *Beverly Hills 90210*. This new TV series is based on White Wolf's popular storytelling game and fiction setting called **Vampire: The Masquerade**. The series will star C. Thomas Howell (*The Outsiders, Red Dawn, The Hitcher*) as Frank Kohanek, a San Francisco detective who penetrates a vampire society. British actor Mark Frankel (*Fortune Hunter, Sisters*) stars as Julian, the city's Ventrue vampiric prince.

ZANART

From the company that has one of the coolest sounding names in the biz comes a new line of high quality prints. In the past Zanart has offered some really cool **Star Wars** Chromium prints, and now they set their sites on the Marvel Universe. The prints will hit the stores in May with a variety of Marvel characters to choose from: The X-Men, Spider-Man, The Hulk, Captain America, and The Fantastic Four. Speaking about the newly-formed partnership, Debra Sussman, the Marvel licensing director, was "thrilled."

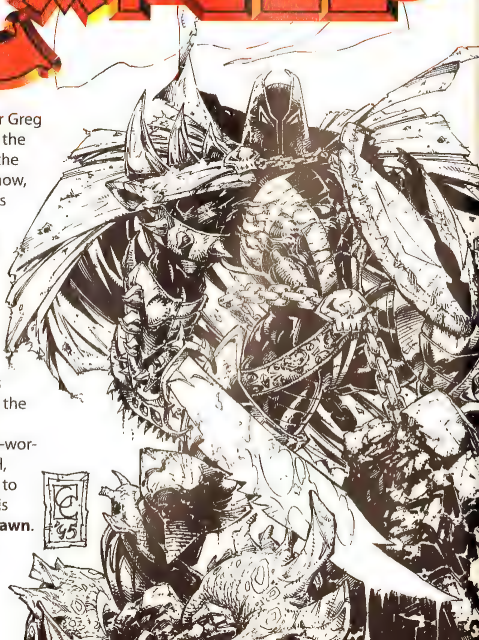
ZEN PUBLISHING

Zen has spawned comics, action figures, video games, a religion, bath soap, posters, model kits, phone cards, and now, as if that wasn't enough, our favorite intergalactic ninja has spawned a live-action movie. Surge Entertainment, the same agent for the Teenage Mutant Ninja Turtles has licensed the film.

Quick Draw Capullo

by Christopher Woodward

Spawn penciller Greg Capullo may be the fastest artist in the biz—but somehow, the quality of his work remains extremely high. Good thing, or else Todd (McFarlane, that is) would kick his butt into next week. Greg talks with **FAN** about the "cruel but fair" McFarlane, devil-worshipping, Marvel, and, no surprise to us, how much his mom adores **Spawn**.



Before I chat with Greg Capullo, I venture into the vast, underground comic library here at **FAN** and pull out some of the other titles not **Spawn**) books the speedy artist has worked on to try and get a fix on his development as an artist. I'm talkin' **X-Force**, after that Liefeld guy abandoned ship. I'm talkin' **Quasar**, and not the electric ranges either. Later, when I tell Greg I checked into his past, he interrupts me.

Not the prison record, I hope," he says.

I pause. "Uh, no. I must've missed that...."

At this point, Greg bursts out laughing, and I realize just what kind of a guy it takes to draw some of the most evil characters in the business: an average, all-around nice guy. "To be honest with you," he tells me, "I'm a simple man that sits in a simple room at a simple table who draws his pictures and hopes for the best."

I may be should mention hoping for the best. That little **Spawn** book he draws has been consistently number one on the sales list for as long as anyone can remember. Greg has been handling the pencilling chores for nearly every other issue of that run, and he's developed a real style and feel for the characters it wasn't always that way, though.

PORTRAIT OF CAPULLO AS A YOUNG ARTIST

I ask Greg who he looked to in the beginning. "John Romita, Jr. influenced me a good bit when I was starting out," he admits. Actually, when I did the **Quasar** stuff, I recalled that he'd done a magazine called **Star Brand** about a blonde fellow who had some cosmic powers. As a fan of his, I went out and dug up some issues, and, honestly, I tried to make Quasar look like that. I developed my own look for him later on, but initially, I was trying to ape JR."

Success and the happy-hell that is **Spawn** did not come immediately, though. First the industry had to change enough to make that book possible. And that, in part, happened with the formation of Image.

Greg remembers, "I was working on **X-Force**, Liefeld had left, the guy had all made the great exodus, and I was filling in over there on that book, which, to me, was like, 'Fantastic!' I mean, that was one of those moments that a guy waits for in his career. And so not that much time had elapsed, as I saw it — in other words, I think I should stay on a book for a minimum of a year in a straight run. So, before that year was up on **X-Force**, Todd McFarlane called me, and he made me this offer of enough money to make me fall on the floor, and I excitedly told my Mom, and my mother then fell on the floor," Greg laughs. "It was like, 'I don't know what to do. Image is new. I don't know much about them. What if they fold up tent after I take this offer and then I'm out of a job?' Then, as alluring as it was, I told Todd no."

No?! No ? Greg Capullo turned down **Spawn** in the beginning?

Yeah. And Todd, of course, called me a big fuckin' idiot and you know how endearing he can be. He tried to really pull that jock stuff with me," Greg tells me. "And so, as much as I was tempted, I declined and stayed on **X-Force**."

But things, as we know now, were not all wine and roses at Marvel. In fact, Greg explains, "Things were bugging me over there, and these things I was discussing there with Bob Harras weren't getting resolved. And part of the thing was problems with coloring and promoting the talent on the book. And Marvel had just been burned so bad, I could understand their position, but it wasn't doing me any good considering I had just turned down this gigantic lump of money, and my loyalty was never going to me with no response to my complaints."

Insert on that could well be Marvel's motto lately...

Yeah," Greg laughs, "not responding to complaints."

ALL IN THE TIMING

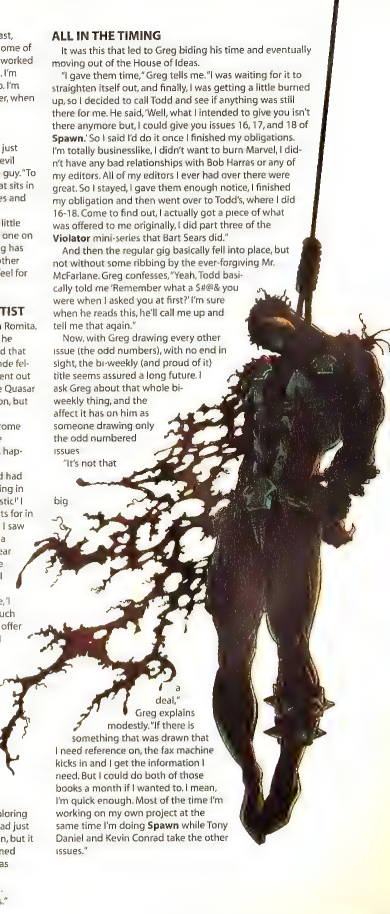
It was this that led to Greg biding his time and eventually moving out of the House of Ideas.

"I gave them time," Greg tells me. "I was waiting for it to straighten itself out, and finally, I was getting a little burned up, so I decided to call Todd and see if anything was still there for me. He said, 'Well, what I intended to give you isn't there anymore but, I could give you issues 16, 17, and 18 of **Spawn**.' So I said I'd do it once I finished my obligations. I'm totally businesslike, I didn't want to burn Marvel, I didn't have any bad relationships with Bob Harras or any of my editors. All of my editors I ever had over there were great. So I stayed, I gave them enough notice, I finished my obligation and then went over to Todd's, where I did 16-18. Come to find out, I actually got a piece of what was offered to me originally, I did part three of the **Violator** mini-series that Bart Sears did."

And then the regular gig basically fell into place, but not without some ribbing by the ever-forgiving Mr. McFarlane. Greg confesses, "Yeah, Todd basically told me 'Remember what a $#@& you were when I asked you at first?' I'm sure when he reads this, he'll call me up and tell me that again."

Now, with Greg drawing every other issue (the odd numbers), with no end in sight, the bi-weekly (and proud of it) title seems assured a long future. I ask Greg about that whole bi-weekly thing, and the affect it has on him as someone drawing only the odd numbered issues

"It's not that big a deal," Greg explains modestly. "If there is something that was drawn that I need reference on, the fax machine kicks in and I get the information I need. But I could do both of those books a month if I wanted to. I mean, I'm quick enough. Most of the time I'm working on my own project at the same time I'm doing **Spawn** while Tony Daniel and Kevin Conrad take the other issues."



CAPULLO, THE COMPANY MAN

Greg has been keeping it a pretty good secret that he's working on a book of his own, and I ask him if he's willing to give us any of the details regarding that.

"Well," he begins hesitantly, "I don't want to tell too much right now; I think it's a cool character, I'm going to try to put it out with three issues, and it's something I'm going to try and write and script myself, which I don't know if I have the talent to do. I used to always think, 'The art's more important than the writing,' which, to a certain extent, I believe to be true in this visual medium. But, now that it's come time where I have to write this, I'm thinking I should really have more respect for those guys, they really have talent." Greg tells me later that he's hoping we'll see it within the year and that it's "definitely" going to be an Image book. "I'm a company man," he adds.

When I ask Greg about his company, though, and the Liefeld and Lee going back to Marvel deal, his response is anything but the company-line.

"Traitorous bastards! Hang 'em by the toes. Greed, greed, greed!" he screams, laughing the whole time. "No, what can I say? Both of those guys are full-grown, they don't need their parents telling them what to do. But, personally, even though they can do whatever they want, it takes some of the integrity out of what they did and what Image is supposed to stand for. To me, this compromises that."

Greg seems to have gotten caught in the middle, though, when both of the big Image/Marvel events went down. When Lee and Liefeld left Marvel, Capullo was handed **X-Force**, and now with them going back to Marvel, he's with Image. I ask Greg if he'd ever go back to Marvel.

"I'm never going to say never," he explains. "I mean, I wouldn't be opposed to doing work for Marvel. Right now, though, I work for Image, specifically for Todd. And that's here and now. What would happen if Todd died in a plane crash, God forbid? I don't want that to happen—"

"You get it all, Greg," I interject. "It's all yours."

"Yeah, I get everything," Greg laughs. "But, really, I have to gear myself to go where there's work. Right now, though, I'm, really happy where I am."

Happy isn't the word. Not only does he have **Spawn** rolling along like a runaway train from Hades, but Todd is supportive of Greg's own title.

Greg explains the big man's support. "Todd could have taken the position of 'Hey, you're supposed to be doing my thing; how's this going to affect me?' But he knows that I'm quick enough and disciplined enough, and that I'm business-minded enough to give his project priority and never to screw up a deadline or the quality because I've got my hands in something else. He's comfortable with that. And he's actually helping me get the thing together. He's going to publish it probably out of his camp, and I'm sure that if I need assistance on any level, he'd be there before me. We're the same age, but he's kind of like my big brother; he seems so much more worldly."

LORD TODD AND HIS KINGDOM

Spawn is wildly successful, with the comic having, er, spawned the board game, the video games, the toy line, the breakfast cereal, the bath soap, potting soil, home defense system, and more. There's got to be a reason for that degree of success, right?

"I tend to get together with Todd," Greg explains

with a pint of mischief,"we slaughter a few goats, light a few candles, dance around naked in the moonlight, and perform wild orgies singing 'Hail Beelzebub.' And lo and behold, the sales skyrocket. I don't know if there's a correlation, but we think worshipping the devil helps." He pauses.

Then laughter. "JUST KIDDING everybody! Totally just kidding. Actually we don't do any of that kind of thing. What it is, I tell you, Todd just has the Midas touch. It seems like when he touches things, they just turn to gold. He really sparked a cord in the public [illegible] giving them what they want."

And what the public wants, based on sales and the info in **FAN**'s own pages, is toys. A lot of the **Spawn** action figures, to this writer's mind, are based on the way Greg has drawn the characters. And let's face it, they're amazing. And let's also not fail to notice that Todd must be making piles of cash on those. I ask Greg what he thinks of the action figures.

Not surprisingly, he responds, "They're really cool. Some of them are really fun, some of them that I really like, such as Vertebreaker and Spawn with his Exo-Skeleton. I look at that and I think that's really cool—they didn't have stuff like that when I was a kid. I've got a couple of them over here, though I'm waiting for The Curse and the Bloodmire to be sent to me, as I had a hand in those. Todd, if you're reading this interview, make sure I get sent the toys, damn it."

FAVORITES AND FUN

When I ask Greg if he has a favorite figure, he seems unwilling to really pick a favorite. But when I ask him about his favorite character to draw, he responds, after a moment, "I guess I'm supposed to say Spawn! Spawn!"

No, no Greg, I want the real answer.

"No, there are a lot of fun characters," Greg admits. "There were characters when I was growing up that I thought would be a blast to do, like the Hulk. I tend to like to do big characters like that. And I was always fond of the FF, and I liked Conan and just a bunch of the Marvel stuff. Right now, to tell you the truth, I do have a lot of fun drawing Spawn because I finally got my niche down, I got my way of doing it, so he's become a lot of fun. Pretty much, any character, once you do it for a while, you really get involved with it at some level. It's got to become fun, unless you get on a team book and have the fact that you have to draw ten different characters all the time. That might be a drag for some people, but the whole act of drawing is fun for me."

I ask Greg where that sense of fun stems from, and he reveals a little about his initial attempts at art.

Well, my mom found a doodle I'd done of Batman and Robin when I was like three years old," Greg discloses, "and it was pretty bad, but it was superheroes scrawled on paper at a young age. And all the time when I was growing up, I used to say I wanted to draw superhero comics or draw for **MAD Magazine** or something like that. It was a thing I always said, but I don't know how seriously I took myself then. But it was always vocalized at any rate.

"Even at those comic books, and they'd get me so excited that I'd grab my pencil, and be wanting to do that. As years went on, I found other interests—not all of them good. Greg admits ruefully, "and I set aside drawing, but luckily I picked up the pencil at some point and put down those other things and made a serious attempt at doing it."

THE BEAST THAT IS THE INDUSTRY

With all of that enthusiasm, is it any wonder that Greg Capullo is one of the people involved with the most successful book in a depressed marketplace? I ask Greg what he thinks about the industry these days.

"First thing, of course, is that it bothers me." Greg continues, "This is an industry that I love, and I don't want to see it get hurt like this. But I hear other people talk. I don't really analyze this stuff, but in talking to people who do look at it that way, some things get brought up. Some of the simpler things are that paper costs have gone up, prices go up then, and now these magazines are pricing themselves out. Kids are finding other entertainment media and thinking, 'Hey, for this amount, I could buy this video instead.' So that's one of the problems. And other things attributed to corporate motivated actions are problems. They're trying to pander to the shareholders and so they do things that aren't necessarily good for the business as a whole. But you're not concerned with ruining your business then because you're only answering to shareholders. Pull it all together and you get a recipe for disaster.

"I mean, basically," Greg emphasizes, "the whole business of running a comic book company has taken the place of really caring what these comics are about. And Todd's got a lot of insights when it comes to this stuff, he tells me his take on this stuff. And that really is it. There's just no love. The guys that are running the comic book companies don't give a #@*% about comics. And consequently, what do they care? They're just worrying about that quick take now."

A GOOD PIECE (OF PAPER) IS HARD TO FIND

While many in the industry are quick to cite low quality among books as a cause for the slight decline we've seen, Capullo is dedicated to giving his most on every issue he works on. I ask him about some of his work habits, beginning with the place every penciller begins: the bristol board.

"Todd picks out all the board himself," Greg says. "He hand picks his own stuff. I remember at Marvel, though, they used to have to bend over backwards for me because I'd be constantly bitching about the paper. They'd have to weed through reams of paper and feel each sheet until I got the paper I like to pencil on, because the quality of paper has gotten really wacky. The old paper mill days are so far in the past. Now these new processes just give you shoddier paper. Even the way they put the blue lines on can affect it, and how many passes it makes through the machine, and all of this stuff. You could get a ream of paper and it's like the range of quality could be so diverse.

throughout. Good paper's hard to find."

Greg further explains that once he's found the paper, the atmosphere he works in can change depending on, well, whatever mood he's in.

"It's the same with anyone, I guess. Sometimes I've got music blasting, but sometimes I just want it silent as a morgue. Sometimes, though, if I'm drawing something crazy, I'll put on my heaviest, heaviest metal and let that incinerate my brain while I'm drawing this stuff and watch it speed up the process as my pencils rip across the board."

I tell Greg he draws like lightening as it is. "Well that's true," he laughs, "and that stuff only accentuates it."

In terms of enjoying some characters more than others when it comes to actually drawing them, Greg admits, "I have an absolute ball drawing Sam and Twitch. I love those guys, if they had a book, "The Adventures of Sam and Twitch," I would have so much fun drawing that. I could draw them night and day."

Greg's favorite issue is also, not surprisingly, one that features those two characters. But he also favors the Christmas issue he did this past year, #39.

SPAWN: FUN FOR THE WHOLE FAMILY

"The Christmas issue was fun," Greg explains, "because that was dedicated to my mother, and my sister's name is Nadine and my nick name when I was a kid was Bibsy Boy, and there were a couple things I threw in there for my family's benefit, like a Frosty the Snowman with a little glowing light bulb nose on top of the TV. I threw that in there so that when Mom picked through the book, she'd see it and get all warm and gushy inside."

Your mom?

"Actually, yeah," Greg laughs. "She's proud of her son. She makes sure I bring her all of the **Spawn** stuff. She's gotta have it. She's very proud. She always thought I'd be a bum, so I surprised her." ■

THE MAN WITH A PLAN

FAN BUGS TODD MCFARLANE

*While roaming the vast hallways of Toy Fair '96, the **FAN** staff suddenly found themselves in a room filled with some of the coolest toys you haven't seen yet. And in the center of it all was the man responsible: Todd McFarlane. So, like jungle cats, we pounced and asked him some rather lame questions while he ate a sandwich and inked a page for one of those **Spawn** comics you might've heard of.*

FAN: What's the skinny with the new line of toys?

Todd McFarlane: Everything represented here [at Toy Fair] is not [yet], but some time this year. There are twelve figures [in the] Spawn line. The Winter line is still available in most areas and [is] moving stuff began arriving in stores in late January and early February. We'll be shipping the next wave of Wetworks [soon] which is an extension of Whilce Portacio's first [comic] on Wetworks pretty successful with this line; the fans seem to really like it. Following the Spring Wetworks assortment will be the Summer Spawn line and then the [Christmas] line. After that, we've got a new series called **Total Chaos**. And it designed totally in-house and is basically all [new] ideas we've had that don't have a place in Spawn or any [other]. These are just cool looking toys for the sake of [making] cool toys. Theoretically, we could get, over two [years], about thirty five figures by McFarlane Toys [all] together [by] end of year.

You have obviously some of the coolest and most popular toys on the market. Yet occassionally, some controversey springs up concerning your action figures. At Toy Fair, you've seen some of the corporate buyers show [up] are some of them a little intimidated by your toys?

[Not] at all. We deal with all the major buyers. There's a [lot] of them here, and he's really our biggest account, so [he] likes it. I mean most of it's generic enough. You can't [do] anything about guns, because most all the action [figures] out there have guns. I don't think we really say "Go [read] the comic book." There's not a ways a connection [between] what we do in the comic book and what we do [with] the toys other than visually. Ultimately, you have to [be] able to reach, even with the comic book, to say, "Oh this [is] cool." I think the collectors and the people who [say] that this is about just see the toys and say, "That [would be] a neat toy to take home."

Out of everything you've done, which toy do you look at and think "That one's my favorite?"

I do like the monsters and stuff. But one of the new ones we have in the **Chaos** line is this rhinoceros that transforms into a tank. Of all the animals that are walking the planet, we always been enamored of the rhinoceros, because he just seems to be the last of the living dinosaurs. How did he ever live through all that and all of the other ones die? So the rhinoceros is intriguing to me in that way. So that figure probably has a soft spot in my heart.

What's the word on the live-action Spawn film?

We should find out about that within the next thirty to thirty five days. They have to give us an answer as to whether they're going to start filming this Summer. There are these windows in Hollywood that could close, and the window that we have to be in to have the movie released

in 1997 is approaching, so they have to make a decision pretty quick.

You've got the comics, you've got the toys, the animation, and all of this licensing. Where do you want to go now?

What I really want, I guess, is to see all of the different pieces together. We've got things spinning right now. It's just a question of how can I put all and one and one together, but instead of getting four, it makes you as much as seven or nine—that the whole becomes worth a lot more than the parts. It would be easier for me to get the word **Spawn** out once the movie or something on TV happens... need for all of it to fall into place, so that it's all related to each other. Right now, each thing is working as its own separate entity.

When you were a kid, what did you play with?

We were spoiled, so you name it. I thought **Captain Action** was pretty coo., and I still have mine at home. We liked dressing up little dolls and stuff, but you, didn't think anything about it back then. You know, the **Maj. Matt Mason** guys were big and [illegible]. But most of the toys like **G.I. Joe**, **Captain Action**, and other toys were made of solid stuff, they were what you'd call prastique. And then there was the old standby— your bike, which was sort of your key to the world.

BIBLICAL

ON THE HORIZON, THE WORLD'S GREATEST HEROES GATHER FOR ONE LAST TIME WHERE THEY WILL MEET THE GREATEST CHALLENGE OF THEIR LIVES. SHOULD THESE HEROES OF OLD BE DEFEATED, IT WILL COST US OUR FUTURE. FROM METROPOLIS TO CENTRAL CITY TO GOTHAM, THESE BEINGS WITH POWERS FAR BEYOND THOSE OF MORTAL MEN WILL FIGHT UNTIL THE LAST MAN OR WOMAN FALLS. ALL THE WAY 'TIL KINGDOM COME

BY SCOTT BRADEN AND JEFF DILLON

THE TIME OF JUDGEMENT IS AT HAND.

PROPORTIONS

KINGDOM COME. A WORTHY TITLE FOR THE FOUR ISSUE ELSEWORLDS SERIES. HAS GENERATED A BUZZ NOT SEEN IN THE INDUSTRY FOR YEARS. ORIGINALLY CONCEIVED BY PAINTER ALEX ROSS AND DEVELOPED WITH WRITER MARK WAID. THE SERIES MAY NOT ONLY BECOME A HUGE HIT FOR DC, BUT ALSO THE COMICS EVENT OF 1996.

THE BRAVE & THE BOLD

Marvels artist Alex Ross uses **Kingdom Come** to paint a picture of a world where the superhero is not just a very real fact of life, but also a dangerous one. Ross' dystopian future can also be interpreted as a "commentary on today and the current state of super heroes," he says.

"The story is based on the idea that there is an overabundance of superheroes to the degree that they are a percentage of the population of the world," Ross says. "Living in this world, you have to get a sense that there is a moral gray area of how they live and act amongst society that places no constraints upon them. They police themselves, since nobody can really control them."

"The story is basically the last stand of the superheroes," writer Mark Waid states. No stranger to big projects, Waid was the archi

tect of DC's **Underworld Unleashed**, as well as the man who helped reestablish Marvel's **Captain America,** while continuing as the driving force behind DC's **Flash** and **Impulse.**

"Superman, Batman, Wonder Woman and the rest have retired, and the new breed of heroes that have taken up the gauntlet are a much rougher, meaner, nastier bunch," Waid explains. "So something catastrophic happens that draws the older superheroes out of retirement and they find themselves, not in the position of superheroes, but in the positon of world leaders trying to fix the devasting damage. It's Alex's analogy for what's happened in comic books in the last 15 to 20 years, which is that the heroes with capes and chest insignias and bright, happy smiles have pretty much been eclipsed by the guys with the guns and armor and giant, shiny, chrome costumes."

Ross jumps in at this point. "The five main characters of **Kingdom Come** are Superman, Batman, Wonder Woman, an unnamed character who I'm not supposed to mention at all, and a human character that narrates the story. Through that narrator's eyes, we experience all of what's happening with the superheroes as things unfold."

"Essentially," Ross continues, "we follow the daily living of this character, an elderly minister in the future, who is basically dealing with the declining hopes of a culture that lives under the shadow of the super human. This minister gets the opportunity, via the Spectre, to observe and witness the coming judgement of the superheroes while also giving the hero a human perspective which he has desperately lost. The Spectre has become more of a god than godlike, which is a problem for many of the characters in the series. Over time, the heroes' abilities have seperated them from the average man, to the point that the heroes can't even see that perspective anymore. The heroes are losing sight of human beings or even themselves as human beings."

The parallels between heroes losing sight of their humanity and the industry losing sight of what makes it viable is only one of the things, though, that makes this series a ground-breaking event. Ross mentions characters changing due to the passing of time, and promises that the Spectre is not the only character who has undergone some transformation in the series.

WORLD'S FINEST

Take Batman for example...

"Batman has been shot hundreds of times and taken hundreds of punches and kicks," Ross explains. "With the guy getting messed up so much, how long would it take before something cracks? I'm thinking that the best vision of this man, as he's gotten older, is that he looks like hell because he's gotten his body trashed from overuse. When you see Batman, he has enhancements like an exoskeleton that basically holds him into shape so he lives like a normal man. Batman also looks older than all the rest of the heroes, but that's related to my personal vision of the character. For me, the Batman is at least five years older than Superman. He's always been the father figure in comics, while Superman has always been the big brother in comics."

In addition, Ross, who also views Batman as the smartest superhero in comics, has developed with Waid a different kind of Dark Knight with a different kind of relationship to the Man of Steel.

"Batman can be a real smart-ass to Superman," Ross laughs. "Batman is always cracking jokes and making fun of Superman to his face. I just thought that it would be creepier if Batman actually smiles all the time instead of just being grim. The new wrinkle that I wanted to bring to Batman's characterization above all else is that he's not 'Mr. Grim' all the time. He's this old bastard with white hair looking like he's sixty years old. In fact, the roles of Batman and Superman are reversed from what you would classically expect."

"Frank Miller did a magnificent examination of an older Batman in **Dark Knight**," Waid adds. "This is not the same guy, because I'm not the same guy as Frank. And Superman as an older man is something we've never really dealt with in depth."

In addressing that history, Ross illustrates, "One of the things that I would point out to anybody who thinks that Superman is the bright and shining hope and Batman is always the heavy who never smiles is to take a look at all the Golden Age covers of either **Detective Comics** or **Action Comics**. You'd get these big headshots on the cover of Batman looking like he was saying, 'Heh, heh, heh, I'm loving it!' On the other hand, Superman, in Shuster's original style, was always squinting meanly and looking deadly serious. I wanted to bring these two perspectives to **Kingdom Come**, because everybody would be flipped out to see this reversal."

In developing these roles, Ross and Waid spent time revaluating Superman, as well as suggesting a love interest in Wonder Woman.

"Our Superman, who looks ten years younger than Batman, looks way too serious all the time," Ross says. "He never smiles. His perspective has been affected by things that have happened to him. He's had a certain loss of faith, and that's a problem with his character and the actions he performs in the story. But though the character has changed, Superman's actions are consistent with any that he has classically performed in the comics. It's just that the situation has more sides to it."

Wonder Woman, on the other hand, is his right hand man. She kicks him in the butt to get him going in the story so he'll come out of retirement to do what he does. She's a very important character, you should never take her for granted. And though she may have changed the least physically (she's ageless), and costume-wise, she has probably changed the most inside. And that is something to keep in mind."

Other heroes that readers will be taken aback by are the classic second tier characters of DC's pantheon; Flash, Green Lantern and Hawkman.

"All three of them are an amalgam visually of all eras of that character," Ross reveals. With Hawkman in particular, my intention was that by using a storyline in the current **Hawkman** by William Messner-Loebs, the Nth metal derived its power from some kind of other dimensional being that was a hawk god. Basically I took that physical form (of the hawk god) and said, here's the body that will house the soul of what is the future Hawkman.' My idea is that it's a mirror back to the earliest Hawkman. And fans who know the Golden Age Hawkman's origin might know that he wasn't from another planet like the Silver-Age Hawkman. He was, in fact, a man who was reincarnated from an Egyptian prince. And later, Carter Hall of the 1940s realizes his soul's heritage, and he takes up the cause of the Egyptian hawk god. In **Kingdom Come**, there is a link to the Egyptian heritage by the clothing that this man is wearing.

But as big and important as the Flash, the Hawkman, and the Green Lantern are, they are not the speaking characters of our story. They are the first in line to be inducted into a new future grouping with Superman when he decides to do something about the current state of the world and draw back together the heroes that most closely fit his ideals. And so these guys are important in that they are the highest of the hierarchy, the greatest of the gods. And all three of those guys literally look like gods!"

These characters join countless others who make this series a virtual **Where's Waldo** for the true comic fan. From heroes such as The Red Arrow (Speedy) and an adult Power Girl, to newer characters such as Aleta Strange (Adam's daughter) and Lightning (a female Black Lightning), both new and old DC heroes can be found in **Kingdom Come**. Even JLA tagalong Snapper Carr makes an appearance. There are exceptions, however.

"I hate Guy Gardner," admits Ross. "I don't want anything to do with him. He's not in the series!! Let those fanboys just scream at me because, in the big picture, how important is Guy Gardner to superhero history? If he's not around in twenty years, who cares?"

Waid explains the organization of these characters further. "I swear to God that almost none of these characters have a speaking role. And many of them don't even get identified by name. They are just moving around in the background to show the readers that Superman and Wonder Woman have amassed an army at least one hundred strong."

SECRET ORIGINS

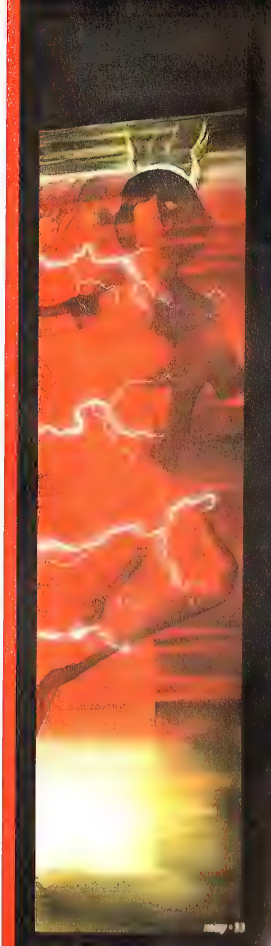
Ross, who dreamt up the beginnings of **Kingdom Come** shortly after finishing **Marvels**, originally intended for the story to involve a great conflict between armies led by Superman and the Batman.

"It was basically going to come down to a great war between these two over certain issues," Ross says, "but I was trying to determine what either side represented. I had this vision in my mind that Batman represented freedom of choice and freedom from an oppressive utopian vision being enforced by Superman's army. Superman's army, on the other hand, would be something there to put the superheroes back in their place. They would start policing the heroes and basically take in those they didn't feel agreed with their philosophies or were acting in ways they felt were wrong."

Collecting his thoughts on close to forty pages of notes, outlines and character studies, Ross finally took his idea over to DC.

"I basically had a beginning, a couple of scenes in the middle, and an end," Ross admits. "But I didn't have all the things that made it make sense. I had a lot of thoughts about characters, but most of those ideas were growing from the inspiration of what I'd like to see become of certain characters if it were ever possible for them to age."

In early 1994, DC agreed to take on the project, bringing Waid on board to help Ross shape his dream project into reality.



Waid remembers the beginnings of his involvement. "[DC Editor] Dan Raspler called me up and said that Alex Ross had approached him to do a **Marvels** like project, and would I be interested. I said, 'well, yeah, absolutely!' Essentially, that's a ticket to godhood! So Dan faxed me Alex's notes, and I read over them and thought, 'this is really cool; there's some good stuff here, and there's some stuff here that I don't think works as well, but obviously a lot of thought went into it.' So I signed on. I then went to the city to meet Alex. We had a nice lunch, got a chance to know each other and from there we were able to to take the original outline and then twist and turn it."

Ross talks further about the actual process "Ninety percent of [my original idea] was used by Mark in the final draft. What [Mark] brought to it gave the story a new side and a whole new depth, as well as quite possibly, a whole new direction."

Waid explains, "It was like, 'let's take the original outline, break it down and let me try to construct a story out of it.' We worked very closely throughout the project just knocking ideas back and forth. The first issue stands pretty much the way that Alex had originally envisioned it, in terms of broad strokes. From there, with each ensuing issue, we kind of went out of our way to try a new story. By the end, it's not a whole lot like Alex first wanted at all (laughter), but Alex is very happy with it. It started as his story, and became *our* story."

Rumblings throughout fandom are that *their* story has the makings of the next Alan Moore and Dave Gibbon's **Watchman** or Frank Miller's **Dark Knight Returns.** Without hesitation, both Waid and Ross dispute this claim.

"The thing about **Dark Knight** and **Watchmen**," Waid says, "is that, in many ways, it wasn't just the stories they told, it was the fact that (Moore and Miller) reinvented comics. They created a whole new vocabulary for doing comics. The way they used detail, the way they used certain shots, they way they used certain repeating images. Stuff that had never been done in comic books before. I don't think we are reinventing comics. As far as **Kingdom Come** goes, all I can hope is that we've created a good story! If it turns out five years down the line that somebody looks back and says, 'you know it was an evolutionary step,' then great. Swell. Give me that Eisner."

Ross agrees, stating, "Mark and I are not that close to those guys as much as sometimes we even might want to be. Certainly, I'd like to do a product that was as thoughtful as those. **Dark Knight** was a wonderful, passionate vision, and I don't know if we have something that in anyway will be able to uproot it. Even though I think we have a justifiable new issue to deal with in a storyline that can't be completely ignored, there will be people saying, 'we're only doing something that Frank's already done before.' But to some respect, you can probably say that in dealing with the whole issue of superheroes as time has grown on and society has changed, we come across that. But I think we are dealing with it in a different way, in that we have something that neither Moore nor Miller has dealt with. Neither man has dealt with the idea of an overpopulation of super heroes in the world. In the time that they were doing those projects, in the eighties, there were still over a thousand or more superheroes between Marvel, DC and all the independent companies. And there have been plenty of heroes over history. Yet, in all their future visions, it comes down to these few characters; not in terms of importance, but down to them *period*, as if no one else exists. Mark and I are essentially dealing with the question of what if the nature of comics today is the future? What if you have that many superhumans living amongst the culture? That's a whole different scenario than either man has dealt with."

Waid laughs, "The one thing you can't do is sit down before the keyboard and say, 'okay, I have to write **Watchmen** now!' You just have to tell a good story, and I think what we have here is a good story." ■

COMING SOON...

OVERSTREET'S FAN

13

Medieval Spawn & Witchblade lead the cast in a all-star production of FAN #13. Featuring: Books of Magic, Hellboy and Knights on Broadway.

It's the man of the hour, the tower of power, No -not James Brown. Check out Superman, the new JLA, Alex Ross and Verotik in FAN #14.

14

THE 93RD ANNUAL AMERICAN INTERNATIONAL TOY FAIR

words and pictures by **BENN RAY** and **CHRISTOPHER WOODWARD**

The Toy Fair is a dream come true for kids, toy collectors, and the young at heart. It is a gathering of just about every toy company (1,619 exhibitors to be exact) known to man (and woman) for the purpose of displaying upcoming toy lines for the year. However, the catch is that the Toy Fair is not open to the public (bummer) and not open to anyone under the age of 18 (just another example of the old men keeping us down). This is a trade convention open only to the media (people like us at **FAN**, yahoo!) and corporate purchasing agents (y'know, like the people who have the dream job of buying the toys that companies like Toys 'R Us or Walmart will stock on their shelves).

The following pages will give you the first look, before **any other** magazine in the industry, at the upcoming toys for the rest of 1996. However before all that, here's a little state of the toy industry report.

STATE O' THE INDUSTRY

The good news for toy fans is that retail toy sales increased to $20 billion in 1995, up from $18.7 billion in 1994. However, sales in action figures and video games declined. According to George B. Volanakis (chairperson of Toy Manufacturers of America, Inc.), "Some of the best performers last year included **Pocahontas**, **Barbie**, **Batman**, and **The Mighty Morphin' Power Rangers**." Unfortunately, he predicts a difficult retail environment that will continue through 1996, with stores like Ames, Bradlees, Caldor, and K-Mart "struggling] to stay afloat." And in the "We're Gonna Jack Up Prices Department," cost increases in the price of plastics, paper, and 30-second TV commercials, according to Volanakis, will directly impact manufacturing costs. Y'see, these are transferable fees, and guess who they're going to get transferred to?

Volanakis predicted that 1996 should offer a 3.4% increase in sales. However, with inflation, this balances out to a flat year. Yet with U.S companies responsible for half of the market in Europe, and Japan about to open its market, there is certainly a lot of room for improvement

BANDAI

• Just when you thought the excitement over Power Ranger figures had passed, Bandai is set to introduce a completely new line of Power Ranger figures and accessories. *Power Rangers Zeo* will debut in April on Fox with the figures in toy stores near you. Look for all your favorite Rangers in newly styled outfits with specially designed helmets, weapons, and fighting motions. Also look for new aliens including **Drill Master**, **Quadfighter**, **Mechanizer**, **Cogs**, and **Silo**. Along with these releases will be Zeo Jet Cycle packs, each including a figure and motorcycle distinctively designed for each character. And, finally, in August, three Zords will be released, including the huge **Pyramidas The Carrier Zord**, which transforms from a carrier for figures into a giant attack machine

• Speaking of attack machines, Bandai's latest action figures to be based upon a new live-action series are the Beetleborgs. The six-inch figures will be debuting in the Fall and, like the Power

All 6 of the new **Power Rangers Zeo** figures with accessories should be available in April.

Rangers, will be based upon a color-schematic design. They also have many enemies, though, and those figures will be hitting stores at the same time.

• One of Bandai's toy lines that will be continuing is the Masked Rider series of action figures. Available in June will be the 5 1/2 inch Ecto Accelerating action figures, each of which has head flipping action. The line includes the regular **Masked Rider**, **Masked Rider Gold**, and the brand new **Masked Rider Blue**. Keep an eye out in September for a new assortment of regular Masked Rider figures as well, which will include **Masked Rider Super Gold**, **Sword Flipping Masked Rider**, **Dex**, **Ferbus**, and **Masked Rider Super Blue**

• Finally, one more new line to watch for from Bandai is Skysurfer Strike Force, which will be based upon the animated series already on national television. The five characters each come packaged with their own surfing vehicles and weapons, with accessories and other villians and vehicles to follow in September.

The new Ice Planet Hoth Micro Machines Playset has exclusive Battle Damaged Snow Speeder

GALOOB

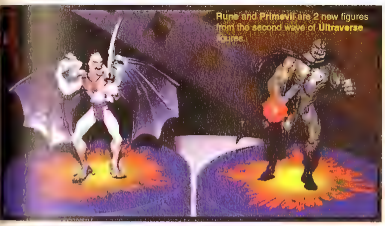
• Galoob's most popular line has been, of course, the Micro Machines products which have carved them a unique niche in the toy industry. New in '96 will be the next wave of Star Wars Action Fleet vehicles and figures and, new for '96, playsets. In the Fall, look for both the Ice Planet Hoth and Death Star playsets, each of which comes packaged with a battle-damaged Action Fleet vehicle unique to its playset, as well as six figures and spring-fired weapons. What's more, each set folds up for easy carrying via a built-in handle. These look like beautiful sets, and many of the small figures have interesting features, such as the **Darth Vader**, included in the Death Star set, whose mask actually lifts off to reveal his face.

• Also from their Micro Star Wars line in the Fall comes Star Wars Battle Packs, which include smaller vehicles from the films and as many as six figures. These will be interchangeable with any Action Fleet vehicles or playsets and are perfect for staging full-scale battles.

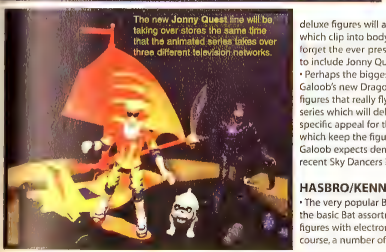
• Galoob isn't just about Micro Machines, though, as their recent Ultraverse action figure line has proven. Look for additions to this popular line in 1996, including **Lord Pumpkin**, **Rune**, **Sludge**, **Primevil** and others. In addition to their regular figures, Galoob is also issuing the UltraForce Master Collector's Series, which will feature a specially designed, limited edition figure packed in a numbered collector's box worthy of display on anyone's shelves.

• New to Galoob's action figure line in 1996 will be Jonny Quest figures, to be based on the new animated series, due to air 21 times a week beginning in the Fall. The new figures include **Jonny Quest**, **Jessie**, **Hadji**, **Race**, **Bandit**, and the evil **Ezekial Rage**. QuestWorld deluxe figures will also be released, consisting of four-inch figures which clip into body armor and ride in light-up vehicles. And don't forget the ever present Micro Machines, which will extend its reach to include Jonny Quest among its product line.

• Perhaps the biggest breakthrough in toys, however, has to be Galoob's new Dragon Flyz line, which are the first poseable action figures that really fly. The figures are based upon an animated series which will debut along with the figures in late Spring. The specific appeal for the figures lies in their helicopter-like wings, which keep the figures airborne when launched from their base. Galoob expects demand for the figures to exceed demand for their recent Sky Dancers line, a huge hit among girls.



Rune and Primevil are 2 new figures from the second wave of Ultraverse figures.



The new Jonny Quest line will be taking over stores the same time that the animated series takes over three different television networks.

HASBRO/KENNER

• The very popular Batman toy line will be expanding in '96, with the basic Bat assortment containing 10 new figures, 6 new deluxe figures with electronic features will also hit the shelves, and, of course, a number of Micro playsets. The Adventures of Batman and

Robin figures will also sport new packaging for its new line, with figures including **Pogo-Stick Joker**, **Rhas-Al Gul**, and assorted **Batman** variations. The **Legends of Batman** line will have a pirate theme with **Buccaneer Batman**, **First Mate Robin**, and **Pirate Joker**. Also look for two-packs in the Legends line featuring an **Egyptian Catwoman and Batman**, and a **Swashbuckling Batman and Two-Face**. There will be an expansion of the **Batman Forever** line as well, which is set to include numerous **Batmans**, a new **Robin**, and a **Talking Riddler**. Also, keep an eye out for the very cool limited 100th edition Batman figure.

• And finally, in September, Hasbro will release **Total Justice**. This series, based on the Justice League, will initially include eight figures: **Batman**, **Robin**, **Superman**, **Green Lantern**, **Flash**, **Darkseid**, **Wonder Woman**, and **Aquaman**. All the figures feature Fractal Tech Battle Gear. Galoob has the rights to 35 char acters, so look for more to appear when this great line takes off. Notice we didn't say "if."

• The **Superman** series will expand to include **Action Playsets**, new vehicles, and new fig ures, including a number of **Superboy**s, **Lex Luthor**, and **King Shark**.

• There are many new releases coming from Kenner's Star Wars line, including the long-awaited Speeder Bike with figure, which should be out any second. Look for Shadows of the Empire figures to debut in '96 as well, with figures including **Xizor**, **Chewbacca in Bounty Hunter Disguise**, and **Luke in Imperial Guard Disguise**. There will also be two packs from the SotE series featuring **IG88** and **Boba Fett**, and **Darth Vader** and **Xizor**. And, finally, Kenner will be releasing 9" Star Wars figures in '96 as well, with character s including **Chewbacca**, **Luke Skywalker**, **Ben Kenobi**, **Darth Vader**, and **Yoda**.

PLAYMATES

• The biggest news by far from the Playmates camp is from their *Star Trek* line, which is going to be growing at warp speed through out 1996. All of their Star Trek figures will carry the 30th Anniversary insignia to com memorate 30 years of Star Trek in '96, and each quarter a figure will be released by Playmates in the very limited number of only 1,701 (the Enterprise's ship number)! The fig ure to watch for now is **Captain Picard from Tapestry**, which has already shipped and should be appearing randomly across the country. In greater quantities, you'll find the following figures in 1996: **Garak**, **Jem Hadar**, **Kirk in Casual Attire**, **Lt. Janice Rand**, **Nurse Christine Chapel**, **Capt. Christopher Pike**, **Talosian**, **Orion Animal Woman**, **Worf in DS9 Uniform**, **Admiral Riker from All Good Things**, **Mr. Spock from The Cage**, **Barclay from Projections**, and **Lt. Tasha Yar from Yesterday's Enterprise**. In the Voyager assortments, look for **Seska**, **Lt. Carey**, **Kazon**, **Viidian**, **Torres as Klingon**, and **Chakotay as Maquis**

• In Playmates' 9" line, new releases include **Scotty**, **McCoy**, **Uhura**, **Mr. Spock**, **Romulan Commander**, **Worf in DS9 Uniform**, **Chief**

From the new **Legends of the Batman** 2-packs, Egyptian Catwoman and **Batman**, (above) **Pirate Joker** is decked out in a see-through theme in **Legends of Batman**, (below)

Pogo Stick Joker is a surprise edition to the **Animated Batman** line

Finally! The long-awaited **Ra's Al Ghul** figure is du to be released in '96

The totally hot **Total Justice** line will have its heroes in Fractal Battle Tech Gear.

O'Brien, and **Guinan**. Also look for a number of ships, weapons, and other accessories to debut in '96 such as the Transwarping Starship Enterprise, which can be manually transformed into the three-warp nacelle driven Enterprise as seen in All Good Things, and a Classic Trek Galileo Shuttlecraft, which will include an exclusive **Kirk** figure.

• But that's not all from Playmates in '96. In a joint venture with Warner Bros., look for figures based on the new movie *Space Jam*, which will star Michael Jordan and a number of WB's famous cartoons. As a result, action figures will be issued in two-packs and include such pairings as **Jordan** with **Elmer Fudd**, **Jordan** with **Marvin the Martian**, and a brand new WB villain, **Swackhammer**, with the diminutive **Tweety**. Look for the movie and the figures to appear by early summer.

• Also look for figures based on the new *21* animated series. There will be four robot and three human figures in the initial assortment, including the lead robot character. **21**, and

Warner Bros. cartoon characters meet NBA characters in **Space Jam**.

These are some of the figures celebrating the Star Trek's 30th anniversary. (top, l-r) **Sisko from "Crossover"**, **Worf in DS9 Uniform**. **The Gorn**, (bottom, l-r) **Jem' Hadar**, **Garak**, **Mugato**.

Tristan Harris, the cybernetics inventor. Look for these in July.

•Earthworm Jim will continue to slither its way into stores in '96 as well, with figures like **Queen Slug for a Butt**, **Professor Monkey for a Head**, and **Hamstinator**, to name but a few. Most of the new figures should appear in the Spring

• Watch for Flash Gordon to make a comeback with action figures and a new animated series in '96. The Playmates figures will include **Prince Talon**, **Flash Gordon**, **Princess Thundar**, **Kobalt the Mercenary**, **Ming**, **General Lynch**, and the lovely **Dale Arden** and should be available in September.

• Finally from Playmates, expect to see more big things from their *Teenage Mutant Ninja Turtles* line, which goes into its eighth big year in '96. On the shelves in May, look for the new Spring Coil assortments, scheduled to include all four of the turtles with spring coil articulation which allows them to be posed in hundreds of ways

MATTEL

• Packaging for products is usually less action-packed than the figures enclosed. Mattel, however, has a fresh design for a line of action figures that promises to usher in a new age in packaging. Based on the animated TV series set to debut this Fall called *Captain Simian & The Space Monkeys*, each figure in the Space Monkeys line comes encased in a 360° spinning bubble that simulates the no-gravity atmosphere of outer space. Each figure, including **Captain Simian**, **Skittzy**, **Spider**, **Gormongus**, **Rhesus II**, and the evil **Nebula**, features rotating joints, gripping hands and feet, and unique battle modes.

• In September-October, combining the exciting game of hockey with superheroes, Mattel will offer Mighty Ducks—atheletes by day, superducks by night. **Wildwing**, **Grin**, **Nosedive**, **Ducques L'Orange**, **Mallory**, and **Draconus** all come with spring loaded slap shot action, a hockey stick, interchangeable skates, utility pucks, and a helmet.

• For Trekkies and Barbie collectors alike, out in time for the next Star Trek convention will be **The Star Trek Gift Set**, featuring Ken and Barbie as crew members of 1960's TV series' U.S.S. Starship Enterprise. The dolls will be wearing an authentic Star Trek insignia uniform, and Barbie (the one crew member Kirk could never date) will have a Communicator and Tricorder while Ken will have a Communicator and Phaser. This gift set, part of the 30 Years of Star Trek Celebration, will retail for about $80.

• Also, in the Hot Wheels realm (not only does Mattel sell approximately 2 cars every second, but these toys are now hot collectibles), **The Smash & Crash** bike set line will include a Tick, Mighty Ducks, Donkey Kong, and Hot Wheels original figure on a bike for your wrecking fun.

IRWIN

• ReBoot is perhaps one of the most popular children's shows on television, and Irwin has n't let this go unnoticed. In 1996, look for a completely new assortment of figures hitting the shelves in the Spring. These new figures include a repainted black **Hexidecimal**, **Frisket**, **Hack** and **Slash** in camouflage, and many others. Moreover, each new figure comes packaged with a **Binome**, which were the huge hits of the show's initial release. Also in the '96 ReBoot line will be 5 1/2" figures packaged with a CD-ROM, with both audio and video from the show and a new contest fans can enter to win ReBoot prizes through Irwin. And, as if that wasn't enough, on the backs of select packages from the new assortment, there will be a special offer to receive a *free* fully articulated Exo Skeleton.

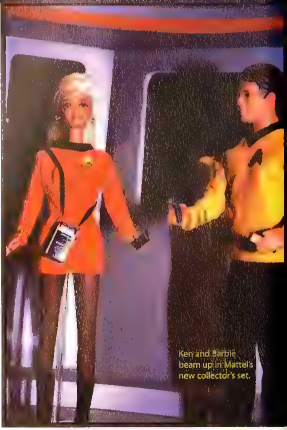
The highlight of Irwin's ReBoot line, however, has to be the new Megatruck Micro Playset, which will come packaged with six micro ReBoot figures, and separate into three parts. Some of the neat gad gets on this amazing machine include the ejector seat, missile launcher, and helipad with helicopter projectile.

TRENDMASTERS

•The big news from Trendmasters for the year is their release of action figures for the sure-hit film *Independence Day*. The **Independence Day** toyline will hit shelves 4-6 weeks before the July 2 release of the film. The figures include aliens from the movie with a neat Wizard of Oz-type secret effect. The initial release will include 3 heroes and 3 villians. Vehicles include the **F-18** and the **Alien Attacker** with possible plans to extend the line to include **Troop Transports** and the very cool **City Destroyer**.

ERTL

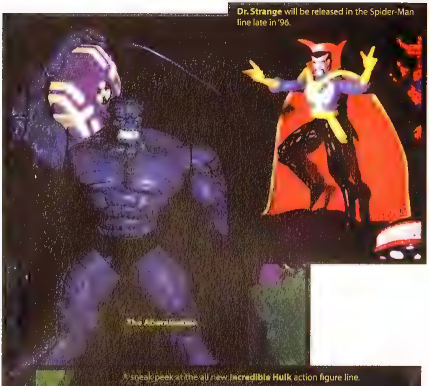
• Once again the Ertl company has a number of *Star Wars* and *Star Trek* model releases for the coming year, and they look as strong as previous years' have been. In 1996, look for new vehicle kits in both lines, especially as Ertl makes further use of its new fiber optic technology. Also in '96, look for battle area models of the Ice Planet Hoth, Jabba's Throne Room, and Yoda's Cavern. And rounding out the list of Ertl's new model releases in the sci-fi area, look for single character kits



TOY BIZ

March brings the new Spider-Man Aftershocks line of 5" figures. The characters include **Man-Spider**, **Octo-Spidey**, **Web Cannon Spider-Man**, **Carnage Unleashed**, and **Tombstone**. The Spider-Man Assortment 9, available in September, features the first female hero in the Spider Man Collection, **Black Cat**, the return of the much-in-demand **Rhino**, **Hydro Man**, **Cyborg Spider**, and **Doppelganger Spidey**. And later in the year, be sure to check out the **Clear Venom**, **Doctor Strange**, **Spider-Man 2099**, and **Spider Woman** in such upcoming lines as Spider-Man Cyber War. In September, the Spider-Man Skyscraper Stunt Action Sets include **Daily Bugle with Jump Action Spidey**, **Oscorp Generator with Gliding Air-Powered Spidey**, **Kingpin Headquarters with Spin-Top Spidey**, and Skyline **with Tight Rope Spidey**. And if that wasn't enough, in October comes the ultimate: **Spider-Man Sky Command Action Set**. You swing Spidey into position, using remote controls, and knock other characters off buildings. This comes with a 5" **Spider-Man** and special deco **Green Goblin**, a flying scooter, and a control base. Spidey's arch enemy (OK, well one of his arch-enemies), **Venom**, will return in August with a action figure line called Venom: The Madness, from the *Planet of the Symbiotes* comic series. The 6" figures will include **Venom**, **Riot**, **Hybrid**, **Scream**, and **Lasher**. Each figure comes with a creepy **Symbiote Wall Crawler**, which climbs the walls looking for victims.

Things look bright in June for the X-Men Light Up Assortment of 5" action figures with special light up features. When you insert each character's weapon into their hands and push the button on the character's back, the weapon lights up. Characters include: **Wolverine Stealth**, **Psylocke** (finally!), **Gambit II**, **Juggernaut II**, and **Nightcrawler**. Speaking of new features, the X Men Mutant Monsters line, available in September, features 6" characters that have an electronic action that makes a sound. **Wolverine Werewolf** transformed howls and has a mouth that opens and closes, the **Dark Beast** has moving hands and one mean growl, and **Sugar Man** has extending tongue action and a wicked laugh. In June, new additional on X figures will include a great looking **White Queen**, **Banshee**, and **Mondo** to name a few. The X-Men 2099 in April, featuring such characters as **Shadow Dancer**, **Halloween Jack**, and **La Lunatika**, will sport an array of accessories (when playing with toys, you should always accessorize), actions, and shiny metallic decorations. An X-Force animated series will carry 2 different **Cables**: **Shatterstar**, and **Killspree**. Also,

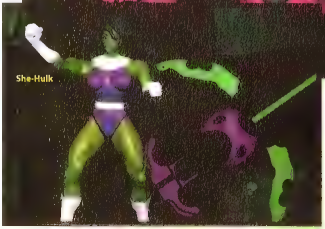


Dr. Strange will be released in the Spider-Man line late in '96.

The Absorbing Man

A sneak peek at the all new **Incredible Hulk** action figure line.

The Incredible Hulk



She-Hulk

the Flashback line will include new re-releases of **Omega Red**, **Polaris**, **Wolverine**, and **Bishop**. And finally, for that play at home fun of lacing Wolverine's bones with adamantium, the **X-Men Weapon-X Lab** will be available in October. By pour ng the specially formulated adamantium alloy into a figure mold, the semi-transparent figure that results will reveal that harder than steel skeleton.

• In July, Ghost Rider rolls into stores on one of the coo-est vehicles to hit the toy market. The **Ghost Rider Rip 'N Rev Cycle** is a fly-wheel driven bike with a permanently attached Ghost Rider that comes with a launcher. Just slap this baby into the launcher, rev it up, and let it rip. Other Ghost Rider news that will tear up the road in '96 is the new 5" Siege of Darkness assortment featuring **Johnny Blaze**, 2 **Ghost Riders**, **Vengeance** and more.

• To support the upcoming *Incredible Hulk* animated TV show in the Fall of '96 from Marvel Films and New World Entertainment, the **Hulk** action figures should be making their way into stores in time to support the series. Included are **Savage Hulk**, **Mr. Fixit**, and **She-Hulk**.

• The "Hercules: The Legendary Journeys" Monsters 6" line in July will have **Labyrinth Snake**, **Stymphalian Bird**, and **Graegus**.

Psylocke is one of the charact features in a new light-up w of figures to be introduced thi

The White Queen an friends add to the growing Generation X line. "Look ma, normal hands!"

In August, **Symbiotes** madness will sweep through stores. Be scared.

The **Hydro-Man** cometh in September.

An assortment of Spider-Man Aftershocks pvc figures.

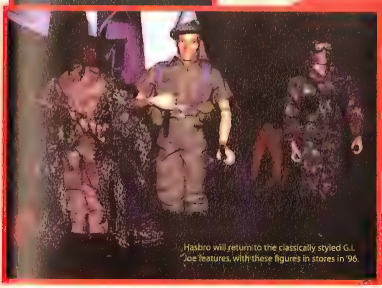
•On February 12th, collectors and fans gathered at the Oak Room in New York City as Kenner unveiled their 12-inch G.I. Joe classic collection for 1996 to the public. It was a grand affair befitting the legacy of the G.I. Joe toy line, with the "Father of G.I. Joe," Don Levine, on hand to speak to the crowd about the new line. Through the years, there have been three different eras for Joe figures, the first of which was introduced 32 years ago as an 11 1/2-inch "doll for boys." In 1982, the 3 3/4-inch "Real American Hero" figures were brought out in stores, and now, in 1996, we're met with this 12-inch Classic Collection series. Beginning August 3rd, collectors can look for the appearance of the first of these seven new figures: U.S. Army Infantry Soldier, British SAS, U.S. Airborne Ranger/HALO Parachutist, U.S. Marine Corps Sniper, U.S. Army M-1 Abrams Tank Commander, French Foreign Legion Legionnaire, and Australian O.D.F. Each figure will come complete with many accessories, including weapons, tool kits, and, in the case of the U.S. Sniper, an impressively designed ghillie suit. As he unveiled the new figures, Don Levine described these new figures to the crowd as, "reminiscent of today's soldiers with a molding and body like the 60's figures."

As a special surprise to those in attendance, Levine displayed the prototypes for the new Master Series Joe collection. A classically designed doll will be included with a new book from San Fransisco's Chronicle Books, making a beautiful G.I. Joe collectible package. There will be four of these new figures in all, including figures representing the Army, Navy, Air Force, and Marines. Levine was anxious for a response from the crowd to this new, until-then-unseen line, and he was greeted with overwhelming enthusiasm. Other collectors asked how soon they would see these figure/book collections, with Levine suggesting they may appear as soon as the Fall.

ERTL

• Once again the Ertl company has a number of *Star Wars* and *Star Trek* model releases for the coming year, and they look as strong as previous years' have been. In 1996, look for new vehicle kits in both lines, especially as Ertl makes further use of its new fiber optic technology. Also in '96, look for battle area models of the Ice Planet Hath, Jabba's Throne Room, and Yoda's Cavern. And rounding out the list of Ertl's new model releases in the sci fi area, look for single character kits depicting villains and heroes from the new *Star Wars Shadows of the Empire* promotion

One of Ertl's upcoming single figure model kits will be the **Imperial Emperor.**



Hasbro will return to the classically styled G.I. Joe features, with these figures in stores in '96.

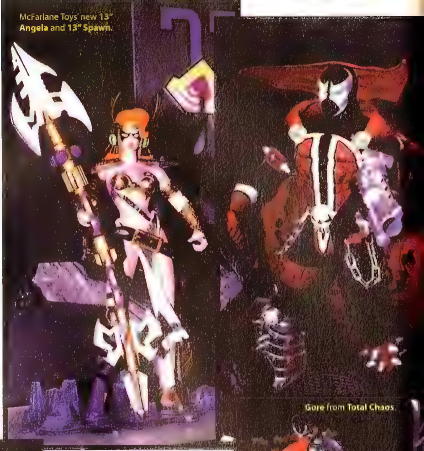
MCFARLANE TOYS

• From what is arguably one of the most articulated, collectible, and creepy (not to mention just flat out popular) toy companies in the business comes what are sure to be some of the hottest action figures to hit the stores. Available in July from the Spawn line will be **Nuclear Spawn**, **Viking Spawn**, **Tremor II** (with really cool blood-pumping action), **Overtkill II**, **Wildstorm**, and **Vandalizer**. The second Spawn Summer '96 assortment, available in August, will include **The Freak**, **Sankser**, **Superpatriot**, **Battleclad Spawn**, **Alien Spawn**, and **Tiffany**.

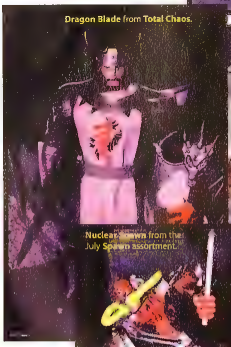
• The next assortment of the popular Wetworks line, available in May, will include, **Pilgrim**, **Frankenstein**, **Grail II**, **Dane II**, **Dozer II**, and **Blood Queen**.

• The exciting new Total Chaos line, running amok in September, will feature **Al Simmons**, **Widow Maker**, **Hoof**, **Gore**, **Thorax**, and **Dragon Blade**.

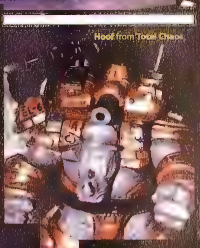
• And finally, in June, Spawn will enter into the 13" figure market with four new figures featuring **Spawn**, **Medieval Spawn**, **Angela**, and **Violator**.



McFarlane Toys new 13" **Angela** and 13" **Spawn**.



Dragon Blade from **Total Chaos**.



Hoof from **Total Chaos**.

Gore from **Total Chaos**.

Nuclear Spawn from the July **Spawn** assortment.

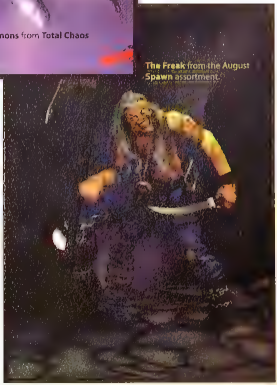
Widow Maker from **Total Ch**

Blood Queen from **Wetworks**.

Frankenstein from **Wetworks**.

Al Simmons from **Total Chaos**

Viking Spawn from the **July Spawn** assortment.



The Freak from the **August Spawn** assortment.

TOY MARKET REPORT

by
James Bullock

Since this issue's toy section is devoted to the awesome happenings at Toy Fair '96, below is the Cliff's Notes version of this month's Market Report.

RECENT TOYS

BATMAN

Villain sales are up a bit with **Phantasms** and **Poison Ivys** actually being bought for $14-$18! **Bane** is down to $10 and **Killer Croc** to $8 and all of the **Legends** figures are at retail, except for the **Riddler** which still gets the occasional $12 or $13. Older **Animated** villains like **Two-Face** and **Catwoman** still sell well with no real changes except for the **Penguin** which now fetches $35-$40!

MARVEL

Rhinos are not as elusive as predicted, and prices are down to $20 U.S. and $15 Canadian card. All other Marvel stuff is retailish except for the **FF** repaints which still sell kind of well with the **Invisible Woman** at $25 and **Human Torch** at $15.

MCFARLANE TOYS

This stuff is picking up with the success of the new line. Rumors already abound of variations in the new series. Collectors chant "watch for the **Maxx** with the white lizz's!" Who knows ..but the figures sell well. The blue version of the original **Spawn** sells anywhere between $50 and $125 depending on the area. While the figure is supposed to be quite rare, there are several available for sale so this price range should diminish a bit soon. 5€ meter **Overtkills** are everywhere and collect dust at $30 **Malebolgias** rarely sell for more than $20, regardless of skin or hair color version. No first series figures sell, but later toughies like **Troll** and **Werewolf** still get $12-$14.

STAR TREK

Redemption Data is still ultra hot with none available to satisfy demand. When seen, the figure is priced at around $135-$150 U.S. card and sells instantly. Canadian cards fetch $90 $110 People still have the impression that **T. Riker** is the top figure and price him at up to $150! No way! This figure is hot, but not at a cent above $125. Even overseas buyers won't pay more than that. The price for this figure should stay at $125 U.S. card (Canadian is $70-$90). There are 20 **Rikers** for sale to every **Redemption Data**, so expect the latter to top $200 soon! **Esoqq** is also doing well at $40. As far as future hot figures, two words for ya, **Tapestry Picard**

STAR WARS

All new **Star Wars** figures are selling for at least $10 on the secondary market except for **Luke**, **Han**, **Chewy**, and **R2-D2** which can still be readily had at retail. **Leia**, **Boba Fett**, and **Lando** are getting up to $15. Vehicles are weak, though, and don't get a penny above retail.

NOT-SO-RECENT TOYS

G.I. JOE

Original 3 3/4" **G.I.Joes** are picking up a bit MOC. Loose figures are all over the place and people are trying to get too much for them.

HE-MAN/THUNDERCATS

He-Man is really slow since carded figures are showing up all over in quantity and no particular figures are standing out as scarce or especially popular. The same is proving true for **Silverhawks** and **Thundercats**, except for **Jaga** and **Ben-Gali** which are really tough MOC These loose figures NEVER sell, unless priced around $1.

SECRET WARS

Secret Wars are not consistent sellers and loose figures are slow, except for the European exclusives which are hotter than ever. **Constrictor** is $25 loose and $70 MOC, **Iceman** is $40 loose and $100 MOC and **Electro**, by far the toughest figure of the line, is $45 loose and $135 MOC! These figures are even tougher finds on mint cards which demand a premium.

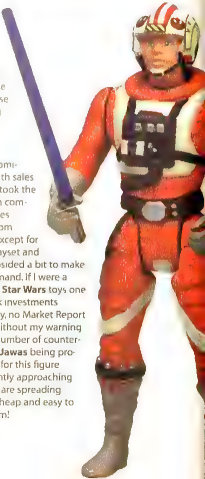
TRANSFORMERS

Transformers had another big month. In general, the top sellers are sealed figures and opened figures WITH INSERTS from the first three series and from the movie. Boxed figures without the bubble insert are really tough sells.

NOT-AT-ALL RECENT TOYS

MEGOS

Loose sales are outdoing packaged. Previous ultra-hot packaged items are down a bit including **Thor** MIB ($300) and MOC ($325) and **Wonder Woman** MIB ($300), among others. But, loose figure sales include **Wonder Girl** complete NM ($130), **Kid Flash** complete NM ($165) **Speedy** missing bow, quiver and hat C8+ ($175), **Conan** complete C9+ ($125), and **Green Goblin** complete C10 ($115)! These are all up slightly. Loose accessories are selling better than ever.



STAR WARS

As usual, **Star Wars** commands this category with sales up again! Loose sales took the biggest leap with even common figures and figures without accessories commanding top dollar! Except for the extremely rare, playset and vehicle sales have subsided a bit to make way for the figure demand. If I were a stock broker, I'd name **Star Wars** toys one of the best, lowest risk investments around. Oh, by the way, no Market Report would be complete without my warning you about the HIGH number of counterfeit loose vinyl caped **Jawas** being proliferated. As the value for this figure MOC increases (currently approaching $1500!!!), counterfeits are spreading everywhere and are cheap and easy to make. Don't be a victim!

TOP 10
DEMANDED TOYS

10. RHINO ($15-$25)
Spider Man
Yeah, he's everywhere, but some people still can't find 'em.

9. ESDOO ($40)
STTNG 7th Season
It's no **Data** or **Riker**, but it's sought after.

8. PENGUIN ($35-$40)
Batman, the Animated Series
This figure is getting even tougher to find and completionists are offering top dollar.

7. BLUE SPAWN ($50 $100)
McFarlane Toys
This is the original dark blue version of **Spawn** on first issue card. It's still too early to predict long term potential.

6. CAL RIPKEN JR.EXT ($50-$60)
SLU Baseball 95 Extended
This figure is on every kid's (ages 8-60!) want list and there are way more people buying than there are figures for sale. Should hold on for the long haul (like the Iron Man of figures).

5. JASON KIDD ($40)
SLU Basketball 95 Assortment
There are about two **Grant Hills** to every **Kidd**, making this figure the toughest of this set. Also, watch the **Black Goggle Horace Grant!**

4. ALL POTF2 FIGURES (Most at $10-$15)
Star Wars POTF 95
This is a huge tier, but literally all second and third wave figures are selling like mad on the secondary market at above retail and beat out almost all other lines!

3. THOMAS RIKER ($125)
STTNG 7th Season
Far more common than **Redemption Data** but still commanded and relatively scarce.

2. MUTANT FATHING KOMBAT
POSE
STRIKING
THE FLEDERMAUS
The Tick
A tie for second between two figures which are rarely seen! Everyone wants 'em, no one has 'em.

1. REDEMPTION DATA ($150-$200)
STTNG 7th Season
Several months at #1 and no sign of decline. This figure is super scarce and the few has countless collectors who'll gladly take out a mortgage for a this figure if they can find one.

unmasking KABUKI

DAVID MACK TALKS ABOUT SEXISM, SYMBOLS, AND STAYING SMART IN A TOUGH INDUSTRY

by Christopher Woodward

Photos by Connie Jang

It's no accident that David Mack's ***Kabuki*** *both looks and reads great. He comes from a graphic design background, having graduated with a BFA in design and a minor in English, so he's very familiar with putting text with image. This helps to give* ***Kabuki*** *its very 90's cinematic feel. That and an intense interest in everything around him, whether it be Japanese culture or American pop-culture. After taking up with some international students, Mack's interest in Japanese grew to the point that he took three years of the language. Coupled with his interests in theater, film, and art, this led to the idea to do a comic book. After a lot of time spent on research and getting the character just right,* ***Kabuki*** *debuted, selling out of a 35,000 print run. The book has even earned Mack one of the only three nominations for the Kirby Award in the category of Best New Talent, as well as nominations for the Compuserve Award for Best Single Issue. Still, Mack wants more. The first thing he wants is for people to realize that his book is not part of the current "bad-girl" trend, but an intelligent, intensely plotted comic that fans of the Vertigo line or even of Tolkien should like.*

FAN: Talk about the way people seem to classify your book as a *bad-girl* book, even though it's really not.

David Mack: The people who have read it know that it's a very story-oriented book. This *bad-girl* nonsense is puzzling. I had planned **Kabuki** for some time, and it would have been out regardless of this. Really, I think it probably would have been met with an even better response if it wasn't for the dozens of titles joining the trend and polluting the industry. Because of that, people have preconceptions of my book before they read it due to the female lead character.

It sort of got clumped with the rest of what was coming out....

Yeah, I know that a lot of people are coming out with these books because they see it as a fad and a way to capitalize on the speculator market, and a lot of them

Photo by David Mack

Left: Kabuki "Circle of Blood" Trade Paperback with introduction by Jim Steranko. Above: Connie Jiang, David's editor, script refiner, and model.
Below: "College Days".

Photo by Yashiko Hattori

are selling enormous numbers of first issues, making it sort of a money machine for a number of people. This will eventually bring about a backlash.

In the beginning, when **Kabuki** first came out, I sent samples to a lot of the retailers, and they liked the book. But at that point, they judged it on its own merit, not on blind speculation, but totally based on the work itself. And that was very successful. A lot of retailers called me up, some of them even flew me out to their stores. And the book started really well with number one, and it's been able to keep up its initial sales to the point where we're selling 25,000 to 15,000 copies. It's been steadily rising every issue, actually.

I think the retailers are glad this hasn't been just a flavor of the month book, that it has that longevity. Everyone I've talked to knows that I'm committed in the long-term sense to the series and the character.

Talk about some of the research you did in terms of the Japanese cultural aspects you include.

Really, I was completely immersed in it. And to me, that should be the standard. It almost makes you wonder how often other people just make it up as they go. I try to reach for goals of a really high standard. A lot of people, when they look at something, will say, "Oh, well this art isn't so good, so I can draw poorly too." Or "Well, they make it up as they go along in that book, so I can do that in mine as well." And I think that's become the norm in the industry right now except for a few of these cutting edge artists and writers trying to push the envelope. That's what really should be the standard.

And again, this goes back to people making judgments about the book before they've read it. They look at it in reference to other things you see out there, and they think this will be like that. But **Kabuki**'s not. I have a core audience of more than 25,000 people who read every issue. When I go to conventions, people come up to me and have me sign books, and they each have one issue. Which, to me, is a good sign because I look at other creators, and fans are coming up to them with like ten issues of each. And if they're selling a hundred thousand, that's great, you know, they're making some extra cash, but they don't have a hundred thousand readers. They're lucky if they have a third of that.

It's the whole idea of buy it and put it in plastic and hoard it away.

Exactly. And all of the letters I get, and I get a very consistent amount, which is great, the bulk of them show me that they're not in the "collector's" mentality, they're mostly the true fans. A lot of them are older people who have professional jobs, have their own successful lives, but just really enjoy this, even though they might not usually enjoy comics.

I think one of the things you have going for you is that you don't talk down to your audience. You have great

art and everything, but you also have a lot of text, a lot more than most of the mainstream books that are out there.

The art hooks a lot of people, but it's the writing that brings people back. If you can get a person to read the book, thanks to the quality of the writing, that person will keep reading the book. This book demands some degree of commitment from the reader, as it's not a piece of fluff that you look through and just go, "Oh, that's cool" or whatever. It's something that actually takes time for you to read, and you'll probably want to reread it again and find something else.

There are two artists I talk to regularly about things. One is Jim Steranko and the other is Brian Bendis, who does a book called **AKA Goldfish**. I talk to them about storytelling, and we compare notes about what we've been doing. I was talking to Steranko at one point, and he told me that he'd been going around telling people how depressed he was about the fact that storytelling wasn't a priority anymore, and everybody told him to check out **Kabuki**, then I gave him some copies, and we've been talking ever since. It's been really interesting. He really understands where I'm coming from with the storyline aspect, as he's one of the people I've liked since I was a kid. He knows how important storytelling is. The drawing is a pointer, you take one panel and put it next to another and so on, and that makes a small part of a bigger picture.

A couple of years ago, the trend began where art became the most important thing in this medium, but I think the trend is starting now where people are realizing the importance of the writing. What I'm going for is that the writing and the art is inseparable. You can't have one without the other and still tell the story well.

It seems like you spend as much time coming up with the text as you do coming up with the art; it seems a good balance.

To tell you the truth, the story comes to me a little easier. The art, of course, takes a lot of practice to be able to do something, but once a story comes to me, I try to fine-tune each little word, make the text work with the art in tandem. Once I have the whole script together, I try to go back and fine-tune the thing as a single piece.

Where did the original idea for Kabuki as a comic come from?

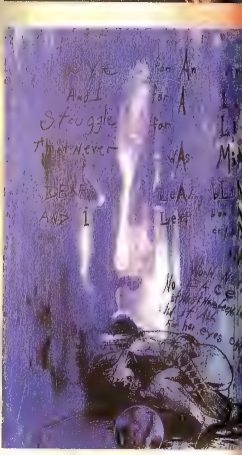
The comic book medium has allowed me to funnel a lot of the interests I have into one medium. I still think it's a cutting edge medium, and I think that's why Hollywood is trying to strip mine it for all it's worth right now. And that's also because a lot of people in this medium are just some of the most experimental people around. And those are about ten percent of all of the comics that are out there. The rest are just Incestuous, inbred stories, where they just tell the same thing over and over but in different outfits. And I think people know what books I'm talking about.

As for **Kabuki**, after I started learning more and more about Japanese culture, the real culture, I was just drawn to the idea of portraying some of that. When you usually have stories about the Japanese, you see the same thing over and over, and you hit on the same stereotypical things, so you can superficially say it's a Japanese thing. All through TV, film, everywhere, it's just ridiculous. So I wanted to approach it from a fresh perspective and really make the story interesting and new.

And I also wanted to be able to work with going back to the past in order to make what's going on in the book now more relevant, to get that sense of history. And that's one of the reasons I left the book in black and white. David Lynch actually said that black and white "has a way of instantly taking you one step out of reality," and even into a different time. So many old photographs are in black and white, and it really is stepping into a different world.

The black and white really does accentuate the contrasts you already have between the futuristic look of the city and the traditional Japanese structures you find mixed in with all of that.

Well, thanks. I really see comics as a great excuse to do everything. Comic books are really a lot like film except you do it all, you direct it, you design it, you bring in all of the cast and write the whole thing for them. Why take the easy way out and just do what someone else has done when you have this opportunity to do something new?



Would you ever work for the big three (Marvel, DC, or Image) if you had the chance?

I've liked what Vertigo has done a lot, and they've really set a standard for other companies to try to live up to. But they've also set a standard for themselves that they don't always live up to. I don't know if it's over-saturated itself or what, but some of those books just shouldn't be Vertigo titles in my opinion.

But I would like to do work for DC at some point. Someone from Paradox Press asked me to do work for them at a convention not long ago, and I would love to do work for them. I wouldn't rule out doing anything for any of the other companies. Right now, I'm just completely focused on this book, and I'm not going to do anything to throw it off schedule.

How much input does Caliber have in what you do?

I send Caliber a completely finished book, from cover to back cover, and they take it from there. They handle the solicitation, they take care of the printer. They do their own promotion, though I also do some of my own promotion, some store signings, probably about a convention a month. I try to keep press releases going to retailers, as well as sample copies; I send stuff everywhere.

As good as **Kabuki** is doing, as much as it sells consistently and always comes out on time, there are still so many retailers that haven't even heard of it. There are still a lot of fans who write to me and tell me some retailers just won't even carry it, and there are a lot of people who've heard of it but still have a misconception of it because they still think it's a *bad-girl* thing.

You've said that your idea is "not to ignore the subject of sexism, but to present it in the story realistically." This is obviously a theme the industry has been totally ignoring of late, to the point that they don't even acknowledge sexism for the most part. Do you think that you're going to tackle this subject in more depth in the future?

Oh, definitely. After the most recent series, **Circle of Blood**, and the graphic novel collecting it that appeared in March, there will be a three-issue series called **Masks of the Noh**, which features the other characters besides Kabuki who have sort of taken second stage to her. After that I have a new **Kabuki** three-issue series in which that subject is addressed much more.

It's not my intention to go out and do a topic of the month with **Kabuki**. Japan itself is still very sexist in many aspects of its culture, and, at some points in the books, I think that will be obvious.

I noticed that, despite this character's job of being an assassin, she still shows a degree of mercy. Do you think this has anything to do with her being a woman?

It's completely a part of who she is as a person. When I write for her, it's really on a cerebral level. In many comics it seems the writer is so eager to prove that the female character is extremely tough and not at all a victim that she's portrayed as decapitating men and castrating them constantly, which is just ridiculous.

When I write from Kabuki's point of view, I don't purposefully make her merciful or set out to make her a bad ass, I'm writing from how things affect her and how she thinks or how she assesses the situations.

Also, everything I do is gone over by Connie Jiang, who's my editor. She goes over everything, and we talk about anything she thinks should be looked at again, from a woman's point of view. Anything she mentions, I take a look at it. I hope it transcends whether it's a man or a woman.

What kind of reaction have you gotten from any women that you've shown this book to?

Of those who've read it, I've gotten great reactions. I've gotten one piece of mail where a woman pointed out that I'd portrayed a woman in the book as a man's mistress, but this is set in Japan, and that's the reality of it. Other than that, I've gotten so many letters from women saying positive things about the book. I'd say over thirty percent of my letters are from women. And a number of those are from Japanese women who tell me that they're glad someone is finally talking about the culture in a way that it's not a karate book or something. Some of those are in the **Kabuki Color Special**, which should be out by now.

I noticed that Kabuki uses a gun in Circle of Blood #4, and I know that before then, she'd never used a gun that we'd seen. Was that a conscious decision?

I'm not one of these people who thinks that guns are bad/swords are good. Either one is a tool, and that's how she approaches everything, from a completely functional way. In that instance, it was a sequence where she took some guns from her foes and turned the weapons against them.

In the earlier issues, she made references to guns being clumsy. As with any tool, it's not the tool itself, it's the person who wields it. Also guns are illegal in Japan. The Noh agents, for instance, carry traditional weapons because they are symbols. Kabuki carries the sickle as a symbol of the farmers and legacy of her mother.

I noticed at the end of one of your issues that you credited Tolkien and Shakespeare, and I was curious as to how you saw them reflected in Kabuki.

These two were both people that I've read extensively. A consistent theme throughout this book is the hero's journey. I don't know if you've read Joseph Campbell, but he wrote a text called **The Hero's Journey**. He also did a book based on masks, and how both masks and the hero's journey are things found in the stories of every culture. With Tolkien and Shakespeare, and even George Lucas, you see these themes throughout popular fiction.

It's something of a coming of age story, about someone confronting their past, confronting what it is they're afraid of. And then they make ready for the future. In subtler terms, it's what Lewis Carroll did—the journey of a pawn to a queen.

If you read the books, subconsciously you get it, but I know it's definitely a well-laid-out plan. It's something that appeals to people on many different levels.

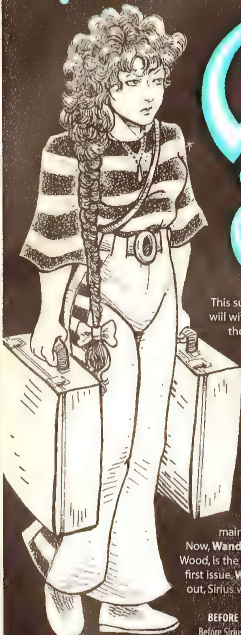
What's the main thing you want to let people know?

The main thing is to read the book before you make any judgments. People have made the analogy that comparing **Kabuki** to a *bad-girl* book is like comparing **Watchmen** to **X-Men**. Sure there are superficial overlaps in genre, but the execution is completely different. If this book is selling between 25 and 35 thousand now with so many retailers and readers ignoring it, it could do even better if it were made available to more people who don't even know if they'll like the book. ■

A STAR IS BORN

Teri S. Wood

Wandering Star*



This summer, the comic industry will witness a unique stellar event, the merging of two shining stars—**Wandering Star** and its new publisher, Sirius Entertainment. Since 1993, readers have been enthralled by the adventures of Casandra Andrews, daughter of Earth's President in the 22nd century, and her Galactic Academy friends, as they struggle against the Bono Kirian Empire. Though the series has been praised, it has been all but lost among the more mainstream titles.

Now, **Wandering Star** wanders no more—it has definitely arrived, and its creator, Teri S. Wood, is the latest self-publishing wonder to make the big time. Starting with #12, Sirius' first issue, **Wandering Star** goes monthly, ending with #16 in the fall. Before the year is out, Sirius will present Teri's next big project—**Darklight**.

BEFORE WANDERING STAR

Before Sirius, and before **Wandering Star**, there was just a dream, and Teri had no idea where it would lead. "I wasn't going to write, I was just going to be an artist," Teri says, "but I had these stories going around in my head. I used to read comics as a kid, but I stopped like most people do because you grow out of them. Then I got this job at 21 in a book store. They had this little spinning rack and I was bored one day so I took some comics off the rack and happened to read Frank

Profile by
Arnold T. Blumberg

DON, YOU LOOK HAPPY.
YOU BET I AM! TAE MADE ARRANGEMENTS TO HAVE THE FLASH COME BY OUR STRIP!
FLASH!
JUST THANK! CAN ROB HIM ABOUT HIS NEW TV SERIES!
WELL, HE CAME BY...
OH, SHUT UP.

Miller's **Daredevil**. It just kind of ricocheted through my head; this was a thing I had to work on and liked to draw and I kind of liked to write, and it seemed like the perfect meeting of the two worlds."

Prior to work with the big publishers wasn't easy, but Teri did have an outlet for some of her frustration, in the form of "The Cartoonist," a strip that ran in **Amazing Heroes** in 1990 and '91. "That was my rebellious side, the only job I could get was it was me poking fun at everybody in the industry and I had a lot of fun. I'd use I'd make fun of a book and I'd get a pose from the creators. It was my first real tie to the industry. I was sending off submissions to Marvel for a long time and DC said 'we don't like your work, it's too cartoony, but we really like your strip.' I used to think I was the best known unknown in the world," she laughs.

But even Teri could find work, satisfaction was elusive. "It seemed like every time I'd work with a writer, it never seemed to work out. I'd sort of get excited to go forward and I said, 'well it'll just do the whole thing or scrap it, I'll either get burn or I'll turn this into something. I don't have a lot of faith in myself as a writer, but I knew if I did it, I would give it everything I had."

WANDERING STAR

The publication paid off with **Wandering Star**, but few people knew about it. Teri jokes, "my evil plot to take over the world, in '87 or '88 I did a small press book not **Wandering Star**, I printed way over what I needed and eventually sold it away all but 100 or 200. One day, I was finishing #4 and thought it would be kind of funny to offer that horrible little book to readers if they'd take a look and in CBG saying 'read **Wandering Star**.' I didn't think anyone would do it. But three people took, just cause they thought it was funny, but it took off beyond and boggling. I think I got something like 80 of them."

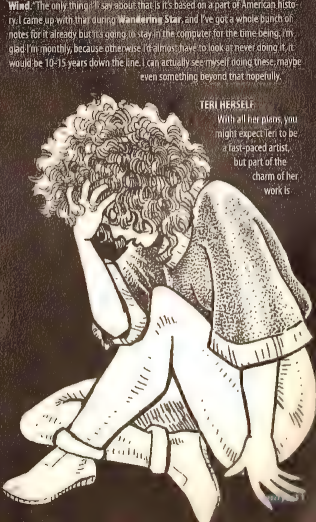
Wandering Star was now a phenomenon, but Teri's difficulties weren't over yet. "I got a good business person to begin with, it was a struggle to get enough to break even and it just seemed like one thing after another. It felt like I got ahead." But fate stepped in once again, this time in the form of publisher Drew Hayes, of **Poison Elves**, a recent Sirius convert. "At the San Diego Con," Teri tells me, "Drew came over and said 'you gotta hate me now because I work for Sirius,' and I said no, I don't hate you, you're doing really well, I wish someone would offer me a deal like that.' So he asked them if they would ever consider publishing **Wandering Star** and they said 'yeah we really like it.' I was still into the 'can't sign with a publisher' mode, so time passed and Drew called and told me how he really likes working with Sirius, they give him complete control, pay on time, advertise it really well, and his sales have shot up tremendously. So eventually I called and said 'what can you offer me?' Now everybody in the self-publishing business is going to hate me," she laughs.

With Sirius as **Wandering Star**'s new home, Teri's financial woes are hopefully behind her. "Let me tell you, it's a relief. I've been working on #12, not having that pressure, and I'm hoping everyones going to like this issue a lot more because I feel like I'm really getting into what I wanted to do originally."

DARKLIGHT

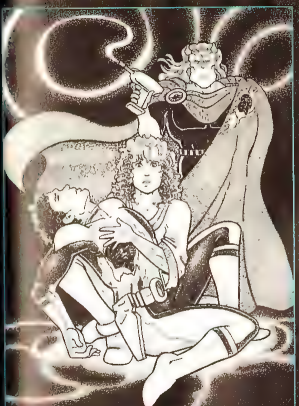
Casandra's story may be coming to an end, but Teri is just getting started. Up next is **Darklight**, which Teri describes as a 40-to-60-issue series with "three parts that make up the main story," "we got about a million characters for it. I need to brush up on my myths and ancient history to make sure I have everything correct in my head and then make sure all the characters are going to work in the story. With **Wandering Star**, there's a dozen characters I dropped because they distracted from the main storyline. So for **Darklight** I'm taking a few months to pull it all together." And the storyline? "There was a little screw-up in **Negative Burn** #25. I don't really want to say anything yet, but I'm technically trying to create a myth that would tie in a lot of the other myths in ancient history. Hopefully it'll be fun and won't sound like a lot of information. This is my big one I hope, so cross your fingers for me. I was hoping to make all my mistakes with **Wandering Star** so I could tackle this a little better."

Teri is also ambiguous about **Darklight**'s successor, **Whispers in a Dying Wind**. "The only thing I'll say about that is it's based on a part of American history. I came up with that during **Wandering Star**, and I've got a whole bunch of notes for it already but it's going to stay in the computer for the time being. I'm glad I'm monthly, because otherwise I'd almost have to look at never doing it, it would be 10-15 years down the line. I can actually see myself doing these, maybe even something beyond that hopefully."



TERI HERSELF

With all her plans, you might expect Teri to be a fast-paced artist, but part of the charm of her work is



her cinematic approach. "I really like the slow pace," Teri says, "I can't see any other way. The only thing I may have to watch is not slowing it down now that I'm monthly. I like showing how things affect the characters' time to pause and look into their eyes, because the characters love the action, but you don't care about the story if you don't care about the characters."

It's cool to care about Casandra and her friends. Teri imbues them with such life they seem like real people, even with their science-fiction surroundings. They're all a little bit me and people I've known. I suggest the genesis from yourself or someone you know, but eventually they take off and become their own characters. I don't know where they come up with half the stuff they come up with now," she jokes, "the patients have taken over the insane asylum."

Only Teri's characters, but Teri herself who inspires loyalty in her fans. "I love my readers like they're my friends; they're supporting me and it just seems right to do it. When I did my first editorial, I had no idea how to go about it. It just grew into this 'hi, how are you doing, here I am' type of thing. I feel comfortable doing it any other way. I'm not a serious, professional... I mean I'd like to be," she laughs. With Sirius footing the bill, Teri had the chance to meet more of those friends, as she plans to do at least six conventions a year across the United States.

Being a self-publisher, Teri has a somewhat unique perspective on the industry. Luckily gender has never had a negative impact on her relationship with fans. The only bias she ever encountered came early on. "Most of the letters I got in the very beginning from fans referred to me as Mister Wood. I automatically assumed I was a man. But I went into the field with the attitude that if I looked for it I would find it, if I didn't look for it I wouldn't find it. That's kind of how it's been. I've never really run into any prejudice. The people have been really open armed."

Teri has come from friends like Dave Sim, who ran a **Wandering Star** / **Cerebus** #173, and Drew Hayes. Others have served as continuing influences. "Frank Miller more than anybody else really influenced my wanting to be a writer," Teri tells me. "I love Alan Moore and Neil Gaiman of course. I'd read everything and anything they did there for a while, they're great. Peter David is very good. The only superhero book I read is the **Hulk**."

And perhaps with good reason. Teri's opinion of today's comic book market and the collapse of the big publishers is quite direct. "I think it's been coming for a while. If you've been reading the letter pages in **CBG** for the last three years, what you've been seeing over and over again is 'we want stories, we don't care about art, we want stories,' and I've been telling people that I thought Marvel was probably going to sink because they weren't listening to the signs. For every person that writes, there's got to be 100 who didn't write and if you have that many people saying this is what we want and you don't give it to them, eventually they're going to assume you're never going to give it to them and they're going to look somewhere else. Once you burn somebody, they're not going to come back."

THE FUTURE

Whatever the state of the industry, this year will be an exciting one for Teri. She may even introduce a new element into her work—color. "Sirius is talking about coloring the piece I did in **Negative Burn** and putting that out, that'll be fun, I don't think it'll do **Wandering Star** or **Darklight** in color, but I would almost like to do **Whispers** in color because I can see it in my head that way. But black and white is what I like best. I'm starting to experiment with color now because I'm going to start doing color covers and I'm starting to have a lot of fun, but up until this point I've always been a lousy colorist. You wouldn't want me to decorate your house," she says, laughing, "it would be scary."

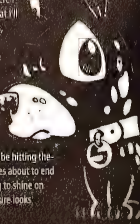
There will even be **Wandering Star** merchandise. In the past, Teri has offered prints and original art to fans, and 1996 will see the release of a T-shirt and trading cards from Dynamic Forces. "They're also going to have a phone card," she says excitedly, "which I think is really cool because I'm probably going to end up buying all of them so I can give them out to all my friends."

With all the attention about to center on Teri's work, can the next media step be far behind? "I've always seen **Wandering Star** as an animated movie when I'm daydreaming, or maybe something like *Toy Story*, computer animation. I would love that. I'd probably have to have all the movie posters; I'd stand in front of the movie theater and lean against the poster," she laughs.

The past few years have been tough but rewarding for Teri, and she has some words of wisdom for others who are chasing their dreams. "If you really, truly love it, no matter what obstacles get in front of you, if you're willing to fight for your dream, eventually you'll make it. Dreams cost but they're worth it in the end. Just realize it's not going to be easy. When you're in high school you always think, 'If I work really hard, I'll make it,' but you don't realize you also have to face being a failure. It's very difficult, but if you're willing to never give up, you can always make it."

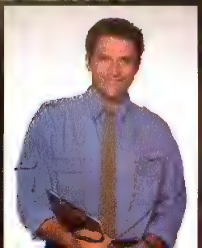
And now that Teri is making it, what's next? "There's about a thousand things I want to do, but this is probably the first big step I've taken toward getting where I want to go in comics. I don't know what I'll do before I bite the big one," she jokes, "but I think this is the first time I've really got a chance to hit the audience I want and start telling the stories I want to tell. Sorry, I'm not profound at all am I? Teri the great babbling artist," she laughs.

She has every reason to laugh. **Wandering Star** The Movie may not be hitting theaters any time soon, but with the series about to end its run in style and **Darklight** waiting to shine on readers everywhere, Teri S. Wood's future looks bright indeed. ■



ANDY MANGELS' HOLLYWOOD HEROES

A less wholesome version of Dana Delaney and (inset) the always wholesome Tim Daly, both going into animation.



Welcome to the most up-to-date news column on your favorite comic book/sci-fi/fantasy/horror/animated TV and movie projects. Each month in **FAN**, you'll be treated to more exclusive Hollywood news than you get in any other magazine.

SUPERMAN VS. SPAWN

This fall, *Superman: The Animated Series* will make a splashy debut on the Warner Brothers Network. Developed by the men behind the popular *Batman* series, *Superman:TAS* will feature lots of classic characters, plus new creations. Recently announced as the two vocal leads are Tim Daly (*Wings*) as Clark Kent/Superman, and Dana Delaney (*China Beach*) as Lois Lane.

This fall, *Spawn*, the animated series will make it's gut-spewing debut on the HBO cable network. Developed by Todd McFarlane and animated by Colossal Pictures, among others, *Spawn* will feature the same types of stories you see in the comics, making it TV's first "R" rated animated series. Recently announced as the vocal leads are Kieth David (*Dead Presidents*) as Spawn, Richard Dysart (*LA Law*) as Cogliostro, Ronnie Cox (*Robocop*) as both Billy Kincaid and Senator McMillan, Sam Burke (*Dick Tracy*) as Jimmy Keane, and Michael McShane (*Brotherly Love*) as both Twitch and Garab. Six episodes of *Spawn* are set to air.

IS THERE A DOCTOR IN THE HOUSE?

The time-traveling Doctor from the long-running *Doctor Who* TV series returns after a 6 year absence in a new movie scheduled to air in May on Fox. Sylvester McCoy, the last Doctor to date, will appear in an opening 8-minute regeneration sequence to pass the baton to Doctor #8, Paul McGann. Also starring will be Eric Roberts as the Master (inhabiting a new human body) and Daphne Ashbrook. Word is that the latest *Who* adventure looks amazing, with new TARDIS sets that are huge and reminiscent of Jules Verne, from the two-story console room/library to the new Cloister Room. Even the sonic screwdriver reappears in this backdoor pilot, which could lead to several TV movies a year or a one-hour series. McGann is signed to a five-year contract and is therefore the only principal who would definitely return in future outings. The TV-movie is a Universal/BBC co-production.

THE MEN IN BLACK FILES

Men In Black, once an Eternity comic series, is to begin filming this Spring for Columbia. Tommy Lee

lones and Will Smith play the lead agents of the para- while Vincent D'Onofrio plays the villain Barry Sonnenfeld is directing, from a script by Ed Solomon. Makeup legend Rick Baker will do the make-up effects for the film. Expect many *X-Files* tricks in this Summer 1997 film.

CARREY ON MY WAYWARD MASK

Due to his great success in films, Jim Carrey has become a much hotter property than he was when he signed for *The Mask*. Now, his manager is hedging bets and not guaranteeing the deal for a sequel, despite New Line Cinema's insistence that *Revenge of the Mask* is in the plans for Christmas 1997.

DISNEY, DISNEY, DISNEY

ANIMATED FILMS

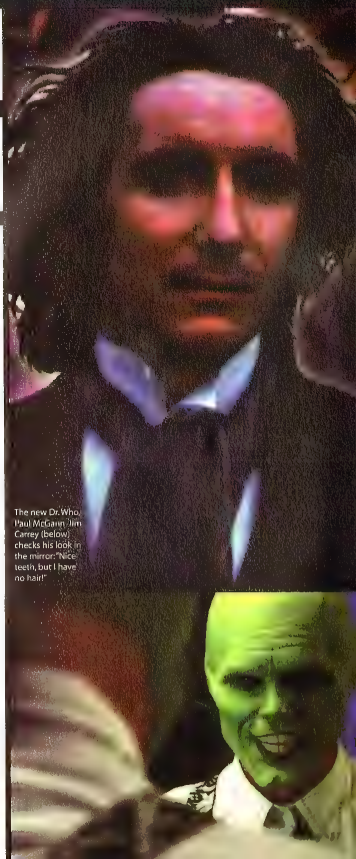
The TV rundown (2 per year): The summer 1996 release is *The Hunchback of Notre Dame*, with Menken singing and Tom Hulce (*Amadeus*) voicing the title role, plus Demi Moore, Kevin Kline, and Jason Alexander lending their vocal talents. Music is by Alan Menken and Stephen Schwartz, and direction is by *Beauty and the Beast*'s Kirk Wise and Gary Truesdale. Disney has also decided to do a companion live-action film as well, for summer 1997! Michael Beckner has produced a script based on Victor Hugo's novel, which Touchstone has signed Gerard Depardieu to star in as the hunchback. • Spring 1996 will see the premiere of the dragon-filled chinese folk tale *The Legend Of Fa Mulan*, with songs by Stephen Schwartz, and direction by Barry Cook (*Roger Rabbit's Trail Mix Up*). • Fall 1996 will see *Hercules*, with songs by Alan Menken and David Zippel, while the partially-new *Fantasia Continued* and *Aida* (with music by Tim Rice and Elton John) are on tap for 1997. • Following close behind is an animated *Tarzan* project, and the Pixar computer animated *Bugs* in 1998. • Sometime in the future is *Atlantis* (based on *The Man Who Would Be King*).

HOME VIDEOS

The video rundown (4 per year): Most of Disney's direct to video features are sequels to original films in the works are *Aladdin and the King of Thieves*—with Robin Williams returning as the voice of Genie—and the live-action *Honey, We Shrunk Ourselves* for 1996, as well as upcoming new adventures for *Winnie The Pooh*, *The Lion King* (1997), and *Gargoyles!* Three sequels are being prepared for the *Lion King* video, so expect more sequels to follow. And last Christmas' big hit, *Toy Story*, will also get a video sequel.

TELEVISION

The TV rundown: ABC's new Saturday schedule (more on the next month) will include *The Jungle Book's* *Mighty Ducks*, (alien hockey-playing crime-fighters), and *Gargoyles: The Goliath Chronicles*. It's not clear which animated series will get the axe from the Disney Afternoon, but a bunch of new shows are being lined up for the future. Keep an eye out for *DisKids*, a *Gargoyles* spin-off called *Bad Boys*, a *Buzz Lightyear* series, and *Disney Villains*, a showcase



The new Dr. Who, Paul McGann. Jim Carrey (below) checks his look in the mirror. "Nice teeth, but I have no hair!"

What hath Disney wrought? Lately it's been (top to bottom) *Aladdin*, *The Lion King*, and *Gargoyles*.

featuring stories with Cruella DeVille, Jafar, Ursula, and other classic baddies.

THE WANDERER

Jumping onto syndication screens early is DLT Entertainment's *The Wanderer*, a one-hour action series with more than a third of the supernatural. Bryan Brown (*FX*) plays the dual role of twin brothers Adam and Zachary, whose hatred for each other spans from medieval times to the present day! Adam must roam the world trying to stay away from his evil brother and his sorceress ex-wife before they kill all that he comes in contact with. *The Wanderer* made a surprise debut in late January, and it airs on many syndicated stations. While reminiscent of *Highlander*, the series is enjoyable, well cast, and interestingly British.

MORPHIN NO MORE

When the *Mighty Morphin Power Rangers* return for a new season on April 20th, they won't be "Morphin" no more. The series will be retitled *Power Rangers Zeo*, and Fox promises new costumes, new villains, and more elaborate effects.

POLTERGEIST

Showtime is about to hit the airwaves with another genre anthology to compliment their *Outer Limits* series. This one is a spin-off from the film series that made a snowy TV screen spooky when a little girl chanted "They're Heeeeere." That's right, it's *Poltergeist: The Legacy*, an MGM series. Like *Outer Limits*, the new *Poltergeist* will have first-run on Showtime, and then show up in syndication this Fall. Fourty-four episodes of the series have been committed for, to be produced by Richard Lewis, Pen Desham, and John Watson, (producers of *Backdraft*, *Robin Hood Prince of Thieves*, *Outer Limits*). Stuart Gillard (*Teenage Mutant Ninja Turtles III*) will direct the series

Poltergeist will revolve around an age-old covert organization of people known as "The Legacy." Since the sixth century, The Legacy has included such luminaries as Bram Stoker, Robert Louis Stevenson, and H.P. Lovecraft. All of its members are dedicated to exploring, understanding, and containing paranormal phenomona, often at the risk of their lives or sanity.

Today, The Legacy is headquartered in a castle on Angel Bay in San Francisco, under the auspices of a philanthropic organization. Using an international network of information and cutting-edge technology—as well as good old-fashioned religious rites and an occasional sword—the group serves as the last line of defense against the paranormal.

The lead cast includes Dr. Derek Rayne (Derek De Lint of *The Fly*), psychiatrist Rachel Corrigan (Helen Shaver of the *Outer Limits* premiere), priest Phillip Connolly (Broadway actor Patrick Fitzgerald), researcher Alex Moreau (Robbi Chong of *Murder One*), and adventurer Nick Boyle (Martin Cummins of *Omen IV*). In the two-hour pilot, Rachel and her daughter have stumbled onto an Irish sepulchre in the antique shop of Shamus Bloom (William Sadler of *The Shawshank Redemption*). When it is combined with the other four sepulchres already in posession of The Legacy, it opens a gateway from Hell. To make matters worse, Rachel is newly pregnant, and the baby is growing at an alarming rate...perhaps a demonic rate!

The clips I've seen from *Poltergeist* rate this as better production than your traditional horror show, on the level of the moody *Dark Shadows* remake of the early 90's. Effects look good, though the blood and gore will probably be chopped out for syndication. And *Poltergeist* is perhaps the only horror series that references *The Empire Strikes Back*. In one scene, Rayne confronts the ghost of his father, who holds out his hand to him. "Join your father," he intones. "Embrace the

[illegible]'? Hmmm, sound familiar? *Poltergeist: The Legacy* premieres on April 21st, and will air every Friday night.

UPN KIDS REVAMPED

UPN is revamping their Sunday kid's schedule this Fall. Gone are *Space Strikers* and *Teknoman*. In their place is an animated *Jumanji* series from Columbia, and Saban's two shows, *The Mouse and the Monster*, and *B.A.D.* (Bureau of Alien Destroyers). Oh, almost forgot, Marvel Films will be doing an all-new *Incredible Hulk* series as well. Next issue we should have a full report on the Fall Saturday/Sunday schedules for all the networks.

SPACE CASES DEBUTS

A new Nickelodeon series, *Space Cases*, will debut on Saturday, March 2nd, at 9 pm EST. Created and written by [illegible] child-star-sometimes-comic-scribe Bill Mumy, and ex-child now-prolific-comic-scribe Peter David, the live-action series is an action-adventure comedy-science fiction series. Lotta dashes in that last sentence, eh? But I digress...

COMIC PROJECT QUICK NOTES

ABC is planning an all-new musical telefilm of the hit musical *You're A Good Man, Charlie Brown*, based on...what else? Charles Schultz's *Peanuts* comic strip. • The second season of the animated *WildC.A.T.S* has been delayed until further notice. It may be on USA Network in the Fall, rather than early in the year as planned. • A *Vampirella* movie is in the belfry, with a script and director attached, but word is hush-hush right now. You'll recognize some of the names involved when I can release them. • Sam Keith's *The Maxx* is headed towards a second six-episode season on MTV, eventually. • New World is talking a *Punisher* telefilm for NBC later this year as well as a revived *She-Hulk* telefilm for CBS. Yeah, we'll believe it when we see it. • Universal's *The Green Hornet* film finally has a director in Ron Underwood (*City Slickers*). Now all they need is a leading man to replace the departed George Clooney and team with Jason Scott Lee as Kato. • Fox Family Films is planning *The Lone Ranger* as a feature film.

MOVIE SEQUEL QUICK NOTES

HandMade Films is preparing *Time Bandits II* with producer Garth Thomas, while a television spin-off series is in serious discussions. • Speaking of horror sequels, *An American Werewolf In Paris* may actually be coming our way soon. The sequel to John Landis' 1981 cool classic, *An American Werewolf in London*, will be directed by Anthony Waller. J&M Entertainment and TriStar will back the film.

PREMIERE DATES

April 12

Nightmare Before Christmas director, Henry Selick, brings us his latest stop-motion animation masterpiece, *James and the Giant Peach*, based on the popular children's book.

April 26

"Don't Call Her Babe" is the tagline for the buxom Pamela Anderson's latest showcase for her, uh, talents. *Barb Wire* is the newest film based on a Dark Horse property, starring Anderson as a two-fisted, big breasted tough nightclub owner in the neutral zone of Steel Harbor, who gets hired to escort a valuable resistance fighter to the Free Territories.

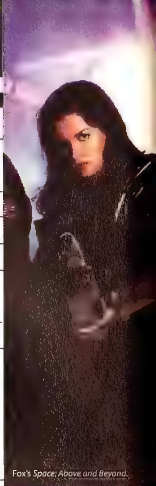
Andy Mangels also reports on ***Star Wars*** *for* ***FAN*** *(see* ***Star Wars Futures****). He was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and is the writer of the upcoming RE-MAN on line comic series for MicroSoft Network.*

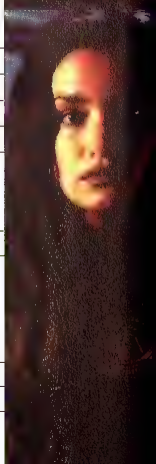
(Top to bottom) Bryan Brown stars as The Wanderer, Patrick Fitzgerald in *Poltergeist*, and a scene from the animated *WildC.A.T.S.*

UPCOMING ON TV

(Note: all air dates were scheduled at press time and may change)

SERIES	Title	Air Date	Tidbits
AMERICAN GOTHIC (CBS)	preempted Feb through March, may return April		
SPACE: ABOVE & BEYOND (FOX)	Helper Of Heroes	March 24	ground duty exposes secret
	R & R	April 14	58th goes on leave
SLIDERS (FOX)	Love Gods	March 22	
NOWHERE MAN (UPN)	reruns	March - April	
STAR TREK: VOYAGER (UPN)	Innocence	April 8	
STAR TREK: DS9 (SYN)	reruns	through March	
	Rules Of Engagement	April 8	
BABYLON 5 (SYN)	reruns	March - April	
THE WANDERER (SYN)	Bridges	March 25	Adam helps insane girl
	False Witness	April 1	Adam stops a stalker
	Castle Takes Knight	April 8	Zach kidnaps Mathias
	Clare	April 15	Adam's lover resurrected
	No Bull	April22	Zach takes over town
HIGHLANDER (SYN)	reruns	March - April	
	Methuselah's Gift	April 22	invulnerabilty talisman
FOREVER KNIGHT (SYN)	cancelled on USA Network, new episodes in syndication		
L.A.O. HERCULES (SYN)	reruns	March - April	
XENA: WARRIOR PRINCESS (SYN)	reruns	March - April	
TALES FROM THE CRYPT (HBO)	Fatal Caper	April 19	Bob Hoskins directs & stars
THE OUTER LIMITS (SHO)	Remittance Man	March 22	space capsule disappears
	The Refuge	April	refugees from apocalypse
	Inconstant Moon	April	a Larry Niven story
POLTERGEIST: THE LEGACY (SHO)	Unnatural	April 21	strange Irish sepulchre
DUCKMAN (USA)	Pig Amok	March 23	Cornfed must mate!
	The Once And Future Duck	March 30	Duckmen of the future
	Planet of the Dopes	April 6	Aliens kidnap Ajax
	Aged Heat	April 13	Grandmama goes psycho
POWER RANGER ZEO		April 20	Mighty Morphin renamed
X-MEN (FOX)	reruns	March - April	





Fox's *Space: Above and Beyond*.

Pictures that move

...and martial arts legend Jackie ... in New Line's cinematic action flick *Rumble in the Bronx*.

RUMBLE IN THE BRONX
NEW LINE, R

Okay, it's Sunday morning and you've just stumbled out of bed. Blankly staring at the TV screen, you can make out the blurring images of...*Kung Fu Theatre*!! Well, it's not Sunday morning anymore, it's Friday night and ya' just spent $10.00 on what is *Kung Fu Theatre* and more. Maybe it was the dwarves in their tiny leather jackets waiting for their ladies in the movie theatre parking lot, but *Rumble in the Bronx* was the most fun you'll have watching a martial arts movie since those Sunday mornings. With a plot that *needs* the action sequences, and characters that belong back in the 70s, well, it ain't brain surgery folks! With that said though, it's still damn funny and ya' know...Jackie Chan does his own stunts

—Jeff Dillon & Scott Braden

BLACK SHEEP
PARAMOUNT, PG-13

Is it *Tommy Boy The Sequel*? I don't know, but it sure seemed like it. David Spade and Chris Farley are at it again,

except this time Farley isn't trying to run a business, but trying to help in a political campaign. Once again Spade is Farley's mentor, trying to keep him out of trouble, but failing miserably. There were some truly funny parts, but, for the most part, the audience sat in disbelief as Farley managed to crash, bash, hit, fall, and tumble into everything and anything that wasn't nailed down (and even some stuff that was). Watch for a wacky appearance from Gary Busey, who plays a Rambo gone wrong. If you liked *Tommy Boy*, you'll like *Black Sheep*, but be prepared to see more of Farley's stunt double than Farley himself!

—Karli Casalena

BROKEN ARROW
20TH CENTURY FOX, R

Whoever the genius was that gave director John Woo a ton of money and sent him out into the desert and told him to go ahead and blow up any thing he wants to should be sainted. Woo not only creates an over-the-top, riotous action pic, but he manages to blow up just about every form of modern transportation. This guy even has the chutzpah to set off a nuclear device; now how often do you see that? Woo's signature style, although modified for an American audience, is still present. However, perhaps because it's filmed in English, it's difficult to determine if his use of cheesey bravado is sincere or

tongue-in-cheek. Whether he means it or not, this machismo adds a dimension of humor that most American action films lack. Helping Woo along are great performances by John Travolta (as the military officer gone bad), Christian Slater (as his partner/nemesis determined to take him down), Samantha Mathis (as the park ranger drawn into the middle of it all, again working with Slater—they were in *Pump Up the Volume* together), and Howie Long (one of the big, dumb bad guys who has a penchant for accidentally shooting at Travolta's nuclear weapons).

—Benn Ray

MARY REILLY
SONY, R

If you ignore the problem that someone, specifically Valerie Martin (author of the book the film was based on), mistakenly thought that the story of a servant girl (Julia Roberts) would be more compelling than the actual Jekyll and Hyde tale, if you ignore that the only difference between the physical appearance of the doctor and the monster (John Malkovich) is that the doctor has frizzy, thinning, gray hair and a moustache and goatee and Hyde is clean-shaven and has long, dark hair and still no one can tell man from beast, if you ignore that the poor, uneducated servant girl philosophizes more than the schooled doctor, and even if you ignore the random shots of butchered animals that are supposed to pass for deep symbolism even though they never really scratch the surface, it would still be impossible to ignore Julia Roberts walking through scenes with the same expression on her face the whole time (which looks like someone had slapped her upside the head with a skinned eel), probably because she was concentrating very hard on not mastering an Irish accent.

—Benn Ray

FILM FIFTEEN

Showbiz's FAN

	WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
*RUMBLE IN THE BRONX (NL)	1	$9,858,300	$9,858,380
BROKEN ARROW (FOX)	3	$8,394,896	$44,794,660
MUPPET TREASURE ISLAND (BV/DIS)	2	$6,525,578	$18,851,986
HAPPY GILMORE (UNIV)	2	$6,307,875	$18,462,085
MR. HOLLAND'S OPUS (BV/HOLL)	6	$5,055,814	$56,702,448
CITY HALL (SONY/COL)	2	$4,364,940	$13,831,042
*BEFORE AND AFTER (BV)	1	$4,023,815	$4,023,815
*MARY REILLY (SONY/TS)	1	$2,812,630	$2,812,620

	WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
9 MR. WRONG (BV/TOUCHSTONE)	2	$2,784,853	$9,652,154
10 DEAD MAN WALKING (GRAMMERCY)	9	$2,286,818	$29,230,706
11 SENSE & SENSIBILITY (SONY/COL)	11	$2,204,679	$32,305,600
12. BLACK SHEEP (PARA)	4	$2,004,667	$28,406,869
13. LEAVING LAS VEGAS (MGM/UA)	18	$1,900,024	$21,176,762
14. *UNFORGETTABLE (MGM/UA)	1	$1,442,215	$1,442,215
15. BEAUTIFUL GIRLS (MIRAMAX)	3	$1,210,295	$2,976,210

...**Today Saturday-Sunday total

Spring Summer Movie Preview

As the warm days of Spring and Summer gently move in to melt away the tons of freakin' snow dumped upon us by angry Mother Nature, Hollywood is gearing up for its big season. So join me, won't you, as I preview a lot of the same old same old that the movie makers will provide in the months ahead.

by BENN RAY

THE CABLE GUY

Breed: Comedy
Studio: Sony/Columbia
Release: June 14
Director: Ben Stiller
The Players: Jim Carrey, Matthew Broderick, Leslie Mann
Sidebar: Carrey got $20 million for this part—I'm sure he's worth it.
The Lowdown: When a new cable subscriber (Broderick) decides he wants a few free premium channels, his life becomes entangled by the lonely over-zealous cable repairman (Carrey). The customer's life then becomes a nightmare.
The Tip: Is Jim Carrey really the Jerry Lewis of the 90s? Three words for ya: "*Dumb and Dumber.*"

COURAGE UNDER FIRE

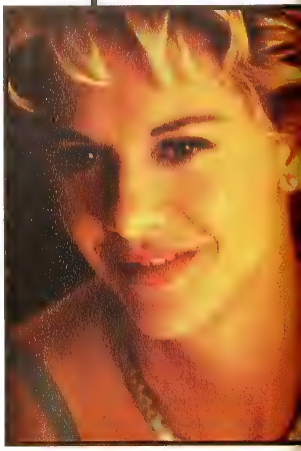
Breed: Drama
Studio: Fox 2000
Release: June
Director: Edward Zwick
The Players: Denzel Washington, Meg Ryan, Lou Diamond Phillips, Scott Glenn, Michael Moriarty, Matt Damon, Bronson Pinchot, Regina Taylor
The Lowdown: During the Gulf War, a friendly fire incident forces a military officer to retire (Washington). His final duty is to review a female Medevac's (Ryan) candidacy for the Congressional Medal of Honor, to be awarded posthumously, for her actions in Operation Desert Storm. During his investigation into the nomination, the officer comes to understand his own actions during the war.
The Tip: The Gulf War? Desert Storm? Oh yeah, that's a real hotbed of interest these days.

DAYLIGHT

Breed: Action-duh-Thriller
Studio: Universal
Release: Summer
Director: Rob Cohen
The Players: Sylvester Stallone, Amy Brenneman, Claire Bloom, Sage Stallone, Karen Young, Danielle Harris, Vanessa Calloway, Trina McGee-Davis
Sidebar: Executive Producer Raffaella De Laurentiis and Director Cohen have previously collaborated on *Dragon: The Bruce Lee Story* and the upcoming *Dragonheart*. They enlist many of the same production people for each movie and prefer all of their movie titles to start with the letter "d".
The Lowdown: When an explosion seals off both ends of the Holland Tunnel, it's up to Kit Latura (Stallone) to overcome his girlish name and help the survivors evacuate before the filthy waters of the Hudson River come crashing down on them.
The Tip: Sounds like a disaster movie. Where's George Kennedy? There should be a law requiring him to appear in every disaster movie made.

DRAGONHEART

Breed: Action/Comedy
Studio: Universal
Release: May 31
Director: Charles Pogue
The Players: Dennis Quaid, David Thewlis, Dina Meyer, Pete Postlethwaite, Julie Christie, Sean Connery
Sidebar: Screenwriter Charles Pogue has also worked on *The Fly* and *D.O.A.*
The Lowdown: A knight (Quaid) and a talking dragon (Connery's voice) team up to overthrow an evil lord. The problem is the knight helped put the tyrant, who has possession of half of the dragon's heart, in power years ago.



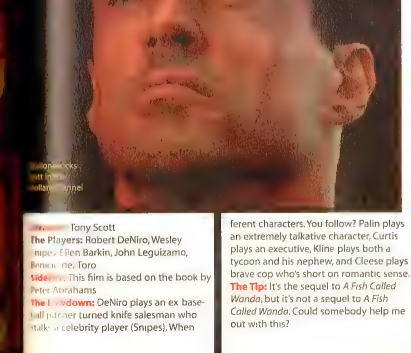
The ...: It's the touching, and often funny, story of a man and his dragon.

ERASER

Breed: Action-duh-Adventure
Studio: Warner Bros.
Release: June 21
Director: Chuck Russell
The Players: Arnold Schwarzenegger, Vanessa Williams, James Caan, James Coburn, Robert Pastorelli, Andy Romano
Sidebar: Russell is the same director who did the $119 million grossing *The Mask*.
The Lowdown: Vanessa Williams enters the Witness Protection Program as a witness to a big league secret. Schwatzenegger is the Eraser, a federal marshal who erases such witnesses' identities. However, he gets drawn into a major government cover-up. He must battle with other agents to get to the root of the trouble, Arnold-style.
The Tip: Our wacky government and all the ... cover-ups. It's a good thing a Repub can like Arnold is around to keep things straight. He must know a good cover up when he sees one. Watergate, Iran/Contra-gate, etc).

THE FAN

Breed: Sports Themed Thriller
Studio: Sony/Tri-Star
Release: June 21



Tony Scott
The Players: Robert DeNiro, Wesley Snipes, Ellen Barkin, John Leguizamo, Benicio del Toro
Sidebar: This film is based on the book by Peter Abrahams
The Lowdown: DeNiro plays an ex baseball player turned knife salesman who stalks a celebrity player (Snipes). When Snipes hits a slump, DeNiro will do anything to restore his idol's reputation.
The Tip: The Taxi Driver makes a stop at Fenway Park. Kind of a dumb name too.

FIERCE CREATURES

Breed: Non-Monty Python Comedy
Studio: Universal
Release: April 26
Director: Robert Young
The Players: John Cleese, Jamie Lee Curtis, Kevin Kline, Michael Palin, Robert Lindsay, Ronnie Corbett, Carey Lowell, Richard Ridings, Billie Brown
Sidebar: Kline won an Academy Award for his role as Otto in *A Fish Called Wanda*.
The Lowdown: This non-sequel follow-up uses the same actors as *A Fish Called Wanda*, but each is playing completely different characters. You follow? Palin plays an extremely talkative character, Curtis plays an executive, Kline plays both a tycoon and his nephew, and Cleese plays a brave cop who's short on romantic sense.
The Tip: It's the sequel to *A Fish Called Wanda*, but it's not a sequel to *A Fish Called Wanda*. Could somebody help me out with this?

Connery! Nobody wee lass, I'll breathe fire on ya.

THE HUNCHBACK OF NOTRE DAME

Breed: Animated Family Classic
Studio: Walt Disney
Release: June 21
Directors: Gary Trousdale, Kirk Wise
Song 'n' Dance: Alan Menken, Stephen Schwartz
The Voices: Demi Moore, Kevin Kline, Tom Hulce, Paul Kandel, David Ogden Stiers, Tony Jay, Charles Kimbrough, Jason Alexander, Mary Wickes
Sidebar: Disney is rumored to be spending $150 million on publicity and marketing, that's $50 million more than they spent on last year's *Pocahontas*.
The Lowdown: It's the animated version of Victor Hugo's tale. After longing to be out in the world from his belltower, Quasimodo (Hulce) disobey's his evil surrogate father and hits the streets of Paris looking for a little action. It's here he meets and becomes enamored with the gypsy girl Esmerelda (Moore). He is heart broken when he discovers the love she and Phoebus (Kline, Captain of the King's guards) both share. However, being a good-hearted hunchback, Quasi risks everything to bring them together.
The Tip: This bizarre love triangle is politically safer than Disney's controversial *Pocahontas*. Look for those cute, plush cuddly Hunchback dolls coming soon to a store near you. Kids love deformities.

INDEPENDENCE DAY

Breed: Sci-Fi Disaster
Studio: 20th Century Fox
Release: July 3
Director: Roland Emmerich
The Players: Bill Pullman, Jeff Goldblum, Will Smith, Randy Quaid, Judd Hirsch, Mary McDonnell, Brent Spiner, Margaret Colin, Robert Loggia, Harry Conick Jr., James Duval
Sidebar: Emmerich's Stargate raked in over $71 million
The Lowdown: The 3-day alien invasion of earth causes the President of the U.S (Pullman) to send a computer geek (Goldblum) and a military officer (Smith) to infiltrate the alien mother ship.
The Tip: Where's Scully and Mulder when you really need them?

JOE'S APARTMENT

Breed: Insect-Themed Live-Action/Animation/Musical/Comedy
Studio: Geffen
Release: July
Director: John Payson
The Players: Jerry O'Connell, Megan Ward, Robert Vaughn, Sandra Denton, Jim Turner, Don Ho(!), and a cast of thousands (of roaches)
Sidebar: This $20 million budgeted project will feature 3,500 live roaches, computer-animated roaches, rubber puppet roaches, stop motion photography roaches

The Lowdown: Based on the award-winning MTV short film, this is the story of a man and his cockroaches. When Joe moves to the big city, he discovers his roommates to be 50,000 singing, dancing cockroaches
The Tip: It's a heart-wrenching tale of a man and the insects who love him.

JOHN CARPENTER'S ESCAPE FROM L.A.

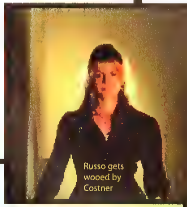
Breed: Sci Fi/Action/Adventure Sequel
Studio: Paramount
Release: Summer
Director: John Carpenter
The Players: Kurt Russell, Stacy Keach, Steve Buscemi, Valeria Golino, Bruce Campbell, Peter Fonda, George Corrface, Pam Grier, Cliff Robertson
Sidebar: Carpenter and Russell have done *Escape from New York*, *The Thing*, and *Big Trouble in Little China* together.
The Lowdown: In this sequel to *Escape from New York*, Russell again steps into the role of outlaw Snake Plissken. The big one hits California (9.6) and leaves L.A. an island populated by warring gangs and other shady characters. Snake is in a "new" moral America where there is no such thing as personal freedoms, and the odds for survival are not good.
The Tip: A "new" moral America with no personal freedoms? Why doesn't that seem quite as fictional as it should.

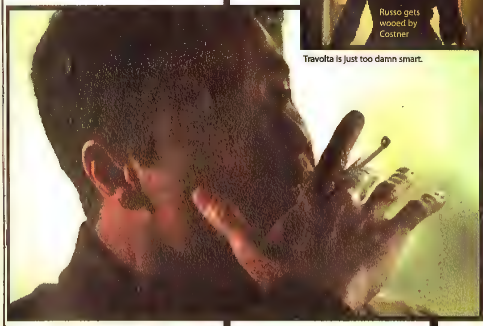
KINGPIN

Breed: A Bowling Themed Comedy
Studio: MGM/UA
Release: June 14
Directors: Peter Farrelly, Bob Farrelly
The Players: Woody Harrelson, Randy Quaid, Vanessa Angel, Bill Murray
Sidebar: Peter and Bob Farrelly are the same two guys responsible for *Dumb and Dumber*.
The Lowdown: A former bowling champ, now reduced to a sleazy second-rate hustler, discovers his ticket back to the highlife in Amish country in the form of a protege. This mismatched duo must then road-trip their way to Reno for the big tournament
The Tip: Bowling? BOWLING!?

MRS. WINTERBOURNE

Breed: Comedy Starring A Talk Show Host
Studio: Sony/Tri Star
Release: April 19
Director: Richard Benjamin
The Players: Ricki Lake, Shirley MacLaine, Brendan Fraser, Loren Dean
Sidebar: This story was previously filmed as *No Man of Her Own* (in 1950 with Barbera Stanwyck) and as a 1982 French version, *I Married a Shadow*.
The Lowdown: Lake plays a pregnant homeless woman who, after trying on another woman's wedding ring just before a train wreck, moves into Boston high society when she is mistaken for the deceased.
The Tip: Millions of talk show viewers can't be wrong! Hey, isn't this one of those *Three's Company* plot-lines?


Russo gets wooed by Costner


Travolta is just too damn smart.

THE PHANTOM

Breed: Superhero-Based Action/Adventure
Studio: Paramount
Release: June 7
Director: Simon Wincer
The Players: Billy Zane, Treat Williams, Kristy Swanson, Catherine Zeta-Jones, James Remar, Jon Tenney, Samantha Eggar, Patrick McGoohan
Sidebar: Director Wincer has worked on *Free Willy*, *Operation Dumbo Drop*, and *Lonesome Dove*. Producer Robert Evans has produced *The Godfather* and *Chinatown*. Production budget reportedly ran in the $40 million range.
The Lowdown: Born over 400 years ago after seeing the Pirates of the Sengh Brotherhood brutally murder his father, the Ghost that Walks washes up on jungle shores and vows to fight the good fight against piracy, greed, cruelty, corruption, and other forms of villainy. The mantle of the Phantom is passed down from father to son and eventually lands on Zane's shoulders
The Tip: Everybody wants a licensing franchise like *Batman*. Even Paramount.

PHENOMENON

Breed: Supernatural Comedy/Drama
Studio: Touchstone
Release: June 7
Director: Jon Turtelaub
The Players: John Travolta, Kyra Sedgwick, Robert Duvall, Forest Whitaker
The Lowdown: When white lightning strikes George Malley (Travolta) on his 37th birthday, he finds himself enhanced with intelligence. He becomes a celebrity, however, there are problems. The military wants to control him and the local townspeople fear him. However, his big brain provides him with a deep understanding of humanity.
The Tip: It's a thinking man's *Powder*. Which isn't saying much.

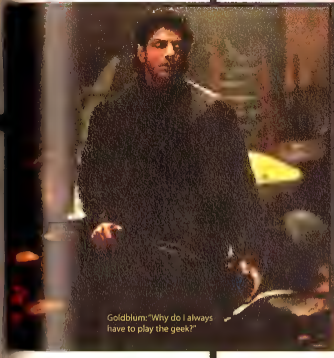
THE QUEST

Breed: Action-duh-Adventure
Studio: Universal
Release: April 26
Director: Jean-Claude Van Damme
The Players: Jean-Claude Van Damme, Roger Moore, Jack McGee, Janet Gunn, Aki Aleong
Sidebar: Van Damme wanted Madonna to

play a female reporter in the film. She had better things to do.
Lowdown: Nimble-footed pick-pocket Christopher Dubois (Van Damme) leaps onto a departing non-stop freighter to the Far East, in an attempt to elude police. Once in the Far East, he discovers a closed martial arts tournament where the winner takes home enough booty to last forever. However, he must first wrangle himself an invite.
The Tip: Martial artist, actor, and now a director too, I guess that makes Van Damme a Renaissance man. It kind of sounds like Van Damme's been playing a lot of Mortal Kombat, too.

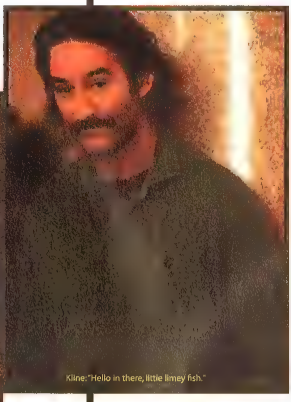
THE ROCK

Breed: Alcatraz Based Action
Studio: Hollywood
Release: July 12
Director: Michael Bay
The Players: Sean Connery, Nicolas Cage, Ed Harris, Michael Biehn, William Forsythe
Sidebar: This reteaming of producers Jerry Bruckheimer and the late Don Simpson with Bay unites the same group that brought us last year's *Bad Boys*.
The Lowdown: A renegade General Hummel has his team of commandos seize Alcatraz, take some tourists hostage, and threaten to launch poison gas missiles at San Francisco if their demands aren't met. Of course, we all know Americans don't negotiate with hostages, so a young FBI chemicals expert (Cage) and the only prisoner to ever escape the rock and live to tell about it (Connery) are sent in to detoxify the weapons.
The Tip: Does any of this sound even remotely realistic? Hello? Is anybody home?


Goldblum: "Why do I always have to play the geek?"

TIN CUP

Breed: Golf-Themed Romantic-Comedy
Studio: New Regency
Release: July 3
Director: Ron Shelton
The Players: Kevin Costner, Rene Russo, Cheech Marin, Don Johnson, Linda Hart, Dennis Burkley, Lou Myers, Rex Linn, Richard Lineback, George Perez, Gary McCord
Sidebar: Shelton and Costner worked on *Bull Durham* together.
The Lowdown: When a PGA pro convinces his psychologist girlfriend (Russo) to take up his sport of trade, amateur golfer "Tin Cup" McAvoy (Costner) falls for her and decides to win her over by beating the pro at his own game.
The Tip: "Dude, I'll play ya for your woman." This film went grossly over budget and schedule when a hurricane completely destroyed the specially constructed deep sea set grossed over $46.5 million.
The Lowdown: When Carol's (Long) long-lost adventurer first husband reappears, the fate of the entire bunch is in jeopardy. As Carol is torn between two husbands, Mike (Cole) must struggle to hold the family together. But of course, those madcap Brady antics will still be in abundance.
The Tip: My friend Carol H. is very excited about this movie. I don't really understand people like that. Maybe it has something to do with the name.


Kilne: "Hello in there, little limey fish."

THE TRUTH ABOUT CATS AND DOGS

Breed: Romantic Comedy
Studio: 20th Century Fox
Release: April 19
Director: Michael Lehmann
The Players: Uma Thurman, Janeane Garofalo, Ben Chaplin, Jamie Foxx
Sidebar: Lehmann *(Airheads)* directs this, yet another take on the old **Cyrano de Bergerac** storyline.
The Lowdown: When Abby (Garafalo) finds herself attracted to a caller (Chaplin) on her radio show, her insecurities get the best of her. She has her beautiful friend (Thurman) impress the guy for her. Then, things go screwy but eventually work out.
The Tip: In these movies, true love and friendship always prevail. Oh, if only life worked that way.

A VERY BRADY SEQUEL

Breed: Horror Sequel
Studio: Paramount
Release: Summer
Director: Arlene Sanford
The Players: Shelley Long, Gary Cole, Tim Matheson,
Insider Info: *The Brady Bunch Movie*

INDEPENDE

JULY 4TH: THE DAY THE EARTH STANDS DEFEATED

AN INTERVIEW WITH INDEPENDENCE DAY PRODUCER AND SCREENWRITER DEAN DEVLIN

BY BENN RAY

While in New York for the American International Toy Fair, I met Dean Devlin at the Trendmasters office. Trendmasters is the company handling the action figure licensing for Independence Day, his film, which promises to be a big summer blockbuster. If Dean's name sounds familiar, it's probably because you're familiar with his last film, Stargate.

FAN: All of the trailers that I've seen for *Independence Day* have seemed purposefully vague, like you want to keep the suspense building. Can you give me some of the plot details?

Dean Devlin: It's basically about the last three days leading up to the end of the world. What we wanted to do was basically give the feeling that we were in one of those old 70s disaster movies, like *Towering Inferno* or the *Poseidon Adventure*. So we put together a broad cast, sort of an all-star cast.

Does George Kennedy star in it?

No, that's the only one we didn't get, but we're still working on that. It has Will Smith, Bill Pullman, Jeff Goldblum, Judd Hirsch, Robert Loggia, Mary McDonnell, Harry Connick Jr., Randy Quaid, Adam Baldwin, it just goes on and on and on—I know I'm forgetting some very important people. The idea was to do what they did back in those [70s disaster movie] days, which was to take a story that was fairly simple, but to tell it in a complex way, where it's not completely predictable. Because there are so many characters, anyone could go at any minute.

It's called Independence Day, so does the movie take place on July 4th?

No, it begins on July 2nd, and continues through July 4th. And the idea is that on July 2nd, thirty space ships over fifteen miles wide show up and hover over the thirty biggest cities in the world and we're not sure why. And then we discover that their mission is to exterminate us and take over the planet

Who's doing the special effects?

We're doing them ourselves. We've assembled what we feel are the best digital compositors and animators from around the world, and we've put them together into two of the best effect houses in town (Digiscope and Pacific Ocean Place), basically renting off their equipment and sharing some of the workload with the people in those houses.

You've scooped *Mars Attacks* by getting your film out before they're even in heavy production of their movie.

It's something that I guess makes for good press, trying to put films into competition like this, but really, we all try to support each other. My last film was *Stargate*, which opened pretty much at the same time as *Star Trek: Generations*, and everyone said, "Oh, you guys are going to split the market, neither one of you are going to be successful." But what really happened is that *Stargate* ended up having the largest October opening in the history of movies, and then *Generations* ended up having the largest opening in the history of *Star Trek* movies. So the fact of that matter is, while the films are good, the fans will come. Science fiction fans are the most devoted of any group, but they're also very demanding. If the sci-fi fans sense that some kind of cynical rip-off to take away their dollars, they run away. A sci-fi film doesn't have to be brilliant, but it has to be done with the same kind of love that the fans have for the genre.

NCE DAY™

***Stargate* was very successful, and now it's almost developed a cult following. Do you have any reservations about being a part of that type of hard-core following?**
No, not at all. In fact, I have to confess, I was a Trekkie growing up. I went to a number of *Star Trek* conventions through the years.

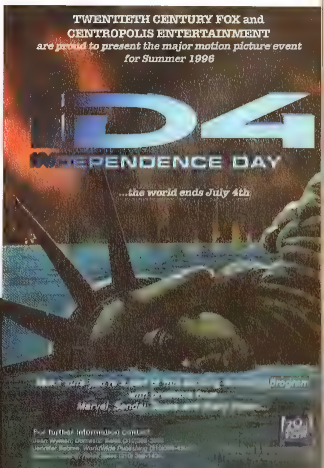
Did you ever go wearing Spock ears?
Actually, I dressed up as robot for two of them. I really was a hard core fan. And I know that fans are demanding. For instance, *Mighty Morphin' Power Rangers* as a film feature didn't attract sci-fi fans. They saw it as something that was exploiting a very successful TV show. It has to really be the other way around. For fans to respond, [a movie] has to be by someone who loves the genre, not by someone who's exploiting the genre.

At what stage of production is the film in now?
We are very late in the editing stage, although I still have five camera units shooting special effects. There are over 400 special effects in the film, with an average of over 15 elements per shot, which means we had to do over 5,000 shots to create the 400.

What was the budget of the film?
I'm not supposed to say...but it's roughly 70 million dollars.

When will the merchandising hit the stores?
It should be in the stores about 4-6 weeks before the film. We have a very close relationship with Trendmaster and all of the licenses. What happens very often with big motion pictures is that all of the licenses are just ways of exploiting the film. We need to take the attitude that if we get involved and make a direct line between the licenses and the filmmakers, then it can be a direct extension of the film experience, rather than just exploiting a feature film. And because of this, we've been able to do really outstanding stuff. The reason I'm at Toy Fair is because I don't mind putting my name on the toys. Then, as they wanted to extend the [action figure] line to other aliens, instead of just coming up with whatever they wanted, they used the same designer, and I [Emmerich] and I got involved with what would be the extension of the line, and we created three, which we're trying to incorporate into the film now.
Oh, I know someone I forgot to mention, someone who's very important, and that's Brent Spiner, Data from *Star Trek*, in the film plays Dr. Oken, and they're going to extend the line to include him as well.

Aside from the action figures, what other tie-ins will this film have?
At the moment, we don't have a fast food tie-in, but we're working on a deal right now, but I'm not supposed to discuss that. We have model kits, posters, tee-shirts. The director and myself are writing the novelization, as we did in *Stargate*. What was interesting about that novelization is that it was nominated for a Hugo Award. It's rare when that happens with a novelization. But, again, rather than just say "Oh, go get somebody to write it," we went and did it our selves. ■



ANDY MANGELS' STAR WARS FUTURES

Due to some scheduling conflicts, this column will be shorter than usual and will not have a lead feature or a contest. It will resume its regular format next issue.

THE JEDI LIBRARY

X-Wing #2: Wedge's Gamble

Michael Stackpole's quartet of space adventuring continues with *X-Wing: Wedge's Gamble*, due out in April from Bantam. Wedge Antilles and his stalwart companions infiltrate Coruscant, seat of the Imperial power structure, to gain intelligence information that could aid the Rebel Alliance. But they face Ysanne Isard, also known as "Iceheart," a corrupt woman who is ready to take on the mantle of Emperor. To make matters worse, one of the Rogue Squadron pilots is already a slave to Isard, and his traitorous actions will have deadly consequences for the Alliance forces. Espionage and betrayal at the core of the Empire are combined in Stackpole's latest book, making this a riveting read. An audio version will also be available

Pop-Up Books

Bill Smith, head *Star Wars* honcho at West End Games, is following up his *Essential Guide To Vehicles and Vessels* with two special pop-up books from Little Brown. *The Rebel Alliance: Ships of the Fleet* will include technical information on various Rebel fighters and cruisers, along with six pop-up paintings by Barbara Gibson, technical drawings by Troy Vigil, fold-outs, action lift-the-flap items, and lots of stills from the Lucasfilm archives. *The Galactic Empire: Ships of the Fleet* will feature the same type of material (for the bad guys), focusing a little more on hardware and military secrets. A four-page foldout of the Super Star Destroyer *Executor* will be the high point of the book for some. At 11 3/4"x 8 3/4," these pop-up books will be slightly larger than traditional paper size and will be hardcover in full color for $15.95.

Game Books

West End Games has produced several sourcebooks for *Star Wars* novels over the last several years, each of them containing loads of background material not seen in the original book. In many cases, the original novelist is either a co-writer for the sourcebooks or, at the very least, has an active hand in the development and writing.

This month, two sourcebooks will be released for two different trilogies. The *Thrawn Trilogy Sourcebook* will cover the material already seen in the individual *Heir To The Empire, Dark Force Rising*, and *The Last Command Sourcebooks*. It has all been updated and revised for the 2nd edition of the role-playing game, and a new foreward by trilogy author Timothy Zahn will be included. At over 250 pages in softcover, the *Thrawn Trilogy Sourcebook* is a vital source of information.

The second release is the *Jedi Academy Sourcebook*, covering all three of Kevin Anderson's enjoyable novels. I earn information about Luke Skywalker's Jedi Praxeum (his word for the academy), plus visit the dreaded Maw Installation, and take a trip or two on the Kessel Run. Several members of Luke's beginning class of Jedi initiates will be spotlighted. Written by Paul Sudlow at over 160 pages, the *Jedi Academy Sourcebook* will be released in hardcover.

Computer Game Books

Even if you're a *Star Wars* completist, there are a whole series of books you're probably unfamiliar with. Whether you're a computer gamer or not, the "hint books" for the various *Star Wars*-related video and computer games should be a part of your library

Prima is the leading publisher of these *Star Wars* books. Currently, their output includes **Super Star Wars: Official Game Secrets**, **Super Empire Strikes Back: Official Game Secrets**, **X-Wing: Official Strategy Guide**, **TIE Fighter: Official Strategy Guide**, **Rebel Assault: Official Insiders Guide**, **X-Wing: Collectors CD-Rom: Official Strategy Guide**, and the newest book, **TIE Fighter: Defender of the Empire Official Secrets & Solutions**. All of Prima's books feature copious amounts of photos, plus "making of" segments, biographies, and, of course, game hints. Highly recommended, Prima's *Star Wars* books are available at most computer stores or by ordering direct from Prima at 916-632-4400 phone or 916-632-4405 fax. Tell them *FAN* sent you!

A few other companies have released game books. Infotainment has released **Super Return of the Jedi: Strategy Guide** and **Dark Forces: Official Player's Guide**, as well as **Rebel Assault II: Official Player's Guide**. You can order from Infotainment at 415-361-0310. BradyGames has released one book, **TIE Fighter Authorized Strategy Guide**, available from them at 800-428-5331. Finally, LucasArts itself has published **The Making of Rebel Assault**, which is available only from LucasArts at 800-STAR WARS.

Upcoming Releases

(BM=Bantam, BMA=Bantam Audio, BK=Berkley, DH= Dark Horse, FC=Fan Club, LB=Little Brown, To=Topps, TWA=Time Warner Audio, WEG=West End Games)

TITLE	Team	Company	Date
Boba Fett serial #3 (SW Galaxy #7)	Andy Mangels/John Nadeau/Ensign	DH/To	April 15
X-Wing: RS #7: Phantom Affair #3	Stackpole/Darko Macan/Edvin Biukovic	DH	April 16
Spinner Of The Mind's Eye #3	Terry Austin/Chris Sprouse	DH	April 23
Heir To The Empire #6	Mike Baron/Olivier Vatine/Fred Blanchard	DH	April 30
Shadows Of The Empire HC/Audio	Steve Perry	BM/BMA	April 1
Star Wars Galaxy Magazine #7	Bob Woods (ed.)	Topps	April 15
X-Wing: Wedge's Gamble #2 PB/Audio	Michael Stackpole	BM/BMA	April 29
Thrawn Trilogy Sourcebook	revised collection	WEG	April mid

Web sites

The World Wide Web is a great gathering place for *Star Wars* fans, and there are some truly cool web pages out there that we'll spotlight in the future. Use a search under the words *Star Wars*, or any main character's name, and you'll be surprised at how many web pages you'll find! Meanwhile, here are some cool internet sites that are official sites for the companies. You must type in the addresses as seen below or you won't get where you want to go.

Happy browsing!

20th Century Fox (the coolest)	http://www.tcfe.com/starwars
LucasArt Entertainment	http://www.lucasarts.com
Random Books	http://www.bdd.com
Ballantine Del Rey Books	http://www.randomhouse.com/delrey/
Lewis Galoob/Micro Machines	http://www.galoob.com
TBL	http://www.thr.com
Berkley Boulevard Books	http://www.berkley.com
Segaoa America	http://www.segaoa.com
Decipher Games	http://www.decipher.com/
Tom Reamy Studios (brand new)	http://www.thegreatcoverup.com
Dark Horse	http://www.dhorse.com
Kevin Anderson/Rebecca Moesta	http://www.aimnet.com/~wordfire/
Michael P. Kube-McDowell	http://www.greyware.com/authors/K-Mac/

THE NERF HERDERS PEN

Hamilton Plates

While collectors plates ads used to tout Elvis and sad-eyed children, puppies, or card-playing dogs (and some still do), science fiction fans have recently found themselves drawn to the plate world by plates that appeal to their interests. Hamilton Plates produced a trilogy of *Star Wars* plates a few years back, each containing a movie montage. Last Fall, Hamilton took off with an eight-plate limited-edition *Star Wars Space Vehicles* collection painted by artist Sonia Hillios. Here's the listing of what's coming up, including the final surprise plate: #1–Millennium Falcon (Fall '94), #2–TIE Fighters (Spring '95), #3–Red Five X Wing Fighter (Winter '95), #4 -Imperial Shuttle (early '96), #5–Star Destroyer (early '96), #6 -Snowspeeders (early '96), #7–B-Wing Fighters (mid '96), and #8-Boba Fett's Slave 1 (mid '96) To find out how to get your copy of the plates above, contact Hamilton Plates, 4810 Executive Park Ct., PO Box 44051, Jacksonville, FL 32231-4051.

Where To Buy

With the myriad of *Star Wars* merchandise being created today, it might be difficult to track some items down. Since most companies (especially toy companies) will not sell direct to the public, we're going to give you a few references of best places to buy!

Jawa Trader is run by the *Star Wars Fan Club*. 800-TRUE-FAN.

Lucasfilm/LucasArt has three numbers for their company stores:

800-STAR-WARS (782-7927)
800- 98-LUCAS (985 8227)
800-867-0413

Lance Worth runs the world's only all-*Star Wars* store, Star Forces. It's at 367 N. Magnolia, El Cajon, CA 92020, and his phone is 619-588-7697. • Puzzle Zoo is one of the biggest toy sellers in the country, specializing in all lines of action figures. 800-627-8523. • Other good toy companies specializing in *Star Wars* include: Tally Ho Studio in Ohio - 216-452-4488; Amok Time Toys in New York (516)826-4570, Dog Star Collectables in California (510)376-2595; and The Earth In Ohio (513)561-TOYS.

Next Month

Hope you enjoyed this month's column and will be with us each and every month. Coming up next month will be our delayed special preview of the *Shadows of the Empire* explosion, with previews of the novel, comics, games, toys, and more! Plus, you'll have chances to win special *Shadows* material! All this and more exclusive news on the galaxy far, far away. See you in the future... *Star Wars Futures!*

Besides his various ***Star Wars*** *projects, Andy Mangels also reports on Hollywood for* ***FAN*** *(see* ***Hollywood Heroes****), was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and is the writer of the upcoming* ***RE-MAN*** *on-line comic series for MicroSoft Network.*

TITLE	Team	Company	Date
Academy Sourcebook		WEG	April 1995
Capital Ships: Pop-Up Book	Bill Smith	LFL	April
Rebel Alliance Ships: Pop-Up Book	Bill Smith	LFL	April
Phantom Affair #4	Scott Rosenberg/Howard Mackie/Ed Hannigan/Vic	Del	May 15
Audio (cassette-presented		FWA	May 15
Shadows Of The Empire	Mark Cotta Vaz	LFL	May
Adventure Journal #10	Peter Schweighofer/Fabian	WEG	May/June
		WEG	May/June

What's the Book on Marvel?

Byron Preiss takes a novel approach

by Andy Lee

Ever wanted to know what really goes on in Wolverine's head? Ever wonder just what Rogue thinks about when she wakes up in the morning? Well, you might find out soon. Following the success of their Spider-Man novel, **The Venom Factor**, and several anthologies, including **The Ultimate Spider-Man** and **The Ultimate Silver Surfer**, Byron Preiss Multimedia will bring out all new novels featuring the X-Men in 1996. This adult line of books will be co-published between Byron Preiss Multimedia and Putnam Berkely under the Boulevard imprint.

To date, this is the most ambitious prose publishing effort ever attempted with Marvel characters. Byron Preiss, of Byron Preiss Multimedia, explains his interest in the project. "Over the years, novelizations (of Marvel characters) have been attempted—in 1968 by Bantam, as well as in the 1970's. I don't think it's ever been done well. I really felt that if things could be put in sync with current story lines and first-rate artists could be used, something that had never been done, we could create a Marvel Universe in paper back and hard cover that fans would really enjoy."

Finding the writers and artists to do this job was Editor Keith R.A. DeCandido's task. In describing the crafting of tales directed at Marvel fans, he says, "Marvel's strong point has always been the characterizations and the uniqueness of each of its individual characters. That's something that translates just as easily into prose as it does into the medium of comics. It's given us an opportunity to have Diane Duane write three Spider-Man novels and Peter David do a Hulk story that he really wouldn't have been able to tell in the comic book in the same way."

DeCandido and others involved in the Marvel projects feel that prose often delivers more than what the comics themselves can offer. He explains, "Something that prose can do that comics really can't is be focused on a single viewpoint or different viewpoints from chapter to chapter. You can't really do a third person-central narrative in a comic book. Comics aren't set up to work that way. With thought balloons, you can look inside anybody's head. You can jump perspectives within the space of one panel. Prose doesn't work like that. Prose is very focused on a single viewpoint. In each of Diane Duane's novels so far, both **The Venom Factor** and **The Lizard Sanction**, there have been a couple of chapters that have been from Venom's perspective. It's a really interesting way of looking at the world, completely different from the way Spider-Man looks at things."

Nancy A. Collins, writer of **Fantastic Four: To Free Atlantis**, agrees. Collins says that she can satisfy readers "by basically giving them a little bit more than they can get in a comic in terms of the characterization." Collins continues, "I like to think that I've dealt a little bit further with some of the personal backgrounds of the characters, especially Ben Grimm and the Sub-Mariner—who are the ones I go into the greatest detail over—about how they feel about themselves, the people around them, and their situation in society. There is a sense of history and personality to them."

Preiss points out that his creators are exactly the right people to give the readers a more in-depth look into their favorite characters. He explains, "Peter David wrote the Hulk novel, and it may be the best thing he's done. It's a 400 page Hulk story, which involves Bruce Banner having children. It's a huge

ing conflict throughout all thirty years of the X-Men's history has basically boiled down to Xavier versus Magneto; Xavier's dream of a world where mutants and humans live in peace versus Magneto's dreams of mutants ruling the world. The **Mutant Empire** trilogy that Chris Golden is working on puts that to the test. The overall plot of the trilogy involves Magneto taking over Manhattan with the help of the Acolytes and a collection of Sentinels that he has reprogrammed to serve his own ends. The X-Men have to stop him."

Success is almost assured with the launch of Marvel's most popular mutants into novel form. Preiss already views the program as a success, "To be candid, in the case of **The Venom Factor**, which is a hard cover and now a paperback, we've sold over 50,000 hard covers. The first edition had a trading card in every copy, which I think is now a rarity. The paperback now has over 100,000 copies in print. It's selling better than a lot of comic books."

DeCandido knows that readers will like the new books. "It's a chance to revisit characters that you've grown up with and loved, without losing any of the magic of the comic book adventures. And you get something the comics won't give you. You get a more in-depth look into Venom's head or Spider-Man's head. With a lot of this stuff, there's just not room for it in a 20 page comic. In a prose novel, however, you can go into it in a lot more detail."■

clas-sic Hulk story, but it's only available in the novel, which will be coming out in paperback next year. To me, we've created a mini-Marvel world that's self-sustained, that respects the characters and their continuities, and that features a lot of superb Marvel artists."

While the creators involved are certainly qualified, there are challenges in translating from a visual medium to prose. Says Collins, "Some superheroes would be harder to translate into prose than others. The Fantastic Four is a little more difficult because, for one thing, you have four characters instead of the viewpoint of one character, and it's really hard to write sentences like 'Mr. Fantastic's neck zipped across the room.' Something that gets across the basic powers of the characters without making them sound too patently ridiculous. With something like Mr. Fantastic's stretching abilities, you either have to come out and just say it's kind of silly, or you try to be as matter-of-fact about it without beating the reader over the head with it. Actually, if somebody had that ability, it would probably look extremely disturbing."

Paul Ryan, co-plotter and penciller of the **Fantastic Four** comic book for over fifty issues, notes that even the illustrations presented challenges. "The only problems I had were that the editor said to do it in any style you want. It's a single illustration. I'm accustomed to getting a certain amount of sequence. I do some covers. I do some spot illustrations, but I'm really *motivated* by the story. It's easier for me to do something if I know something is going to follow it. Covers and splash pages are the hardest things to do because they have to stand alone."

For now, the future of Byron Preiss Multimedia's Marvel projects lies in more prose work. Preiss and DeCandido offer some insight into their future efforts. Says Preiss, "We have two programs. First, we have the Marvel adult line, which are novels featuring major superheroes. To date, we've done Spider-Man, Iron Man, Fantastic Four, and, in April, we'll be doing Daredevil. Next, we'll be rolling out the X-Men publishing program, which starts out with an X-Men novel called **X-Men: Mutant Empire Book 1**, which comes out this Spring. We also have a new line that we'll be launching at that time featuring young adult books for teens, including some interactive stories in paperback that will be distributed by Pocket Books."

DeCandido adds that the X-Men books will delve into the major theme running throughout the X-Men comic book. "The underly-

PSYCHOTIC REACTIONS

*For your listening enjoyment, here are a bunch more platters to spin. And remember tell your friends that **FAN** turned you on to this cool music. Remember in the episode of **Gilligan's Island** where the frog leads Gilligan to the water hole—Gilligan gave credit to the frog. Always give credit where it's due. So LET'S HEAR IT FOR FROGGY!*

FILTH PIG

MINISTRY
Warner Brothers Records

I was giddy. There was not enough oxygen reaching my brain. All because of a new Ministry album. Filled with anticipation at hearing the Jourgensen/Barker team lay waste to "Lay Lady Lay" really loud at home, I set off in search. I found and I like. The album starts with a crash as "Reload" throws a nod to other quasi "industrial" works (NIN comes to mind), but a whole lot angrier, louder, and better. The album quickly shifts from high to low, with the rest of the songs settling in slow and easy. The guitars are loud, the drums pound (both Rieflin and his replacement, Rey Washam), the samples are everywhere, but it's slow. Maybe a little too slow, but hard on the ears (that's a good thing) all the same. The high point comes near the end, as the whole album seems to build to the anti-ballad "The Fall" and then they really screw with Dylan's "Lay, Lady Lay." This is brilliance. *This* is a cover song. The album closes with an older (**Land of Rape and Honey** years) sounding "Brick Windows." It all comes together at the end, and I wanted more. I wanted it to be just as loud, but I wanted it fast. As Ministry redefines itself once again, I can only wait for the next stage.

—Joseph P. Rybandt

COCKTAIL MIX VOL. 1: BACHELOR'S GUIDE TO THE GALAXY
COCKTAIL MIX VOL. 2: MARTINI MADNESS
COCKTAIL MIX VOL. 3: SWINGIN' SINGLES

VARIOUS ARTISTS
Rhino Records

Not too long ago, thrift shop shelves were loaded with Esquivel records as well as other Space Age Pop Music (the name for easy listening popular music that came out of the 50s). Now all you can find on those shelves are beat up .38 Special or Foghat records, and who wants to listen to that crap? These days if you see an old used Esquivel release at a record store, it'll carry at least a $40 price tag. Y'see, the whole cocktail trend is a natural progression of the grunge retro-punk resurgence. It's a movement from angst to celebration of decadence, pleasures, and fun, and that's exactly the essence this three-disc volume captures. It's perfect for any cocktail party, impressing a date, or just kicking back and enjoying with a fresh martini after a

GATO NEGRO

7 YEAR BITCH
Atlantic

Don't let anyone kid ya, these girls rock. Lead singer Selene Vigil's vocals sound as alluring as a supermodel's embrace and hits as hard as a biker's gut-punch. Mix L7 with Patti Smith and you get the idea.

grueling day of the 9-5 grind. These compilations include such class acts as Miss Ann-Margret, Mel Tormé, Quincy Jones, Connie Francis, Sergio Mendes, Della Reese, Robert Mitchum, Peggy Lee, Sarah Vaughn, Sammy Davis, Jr., Rosemary Clooney, Henry Mancini, Ella Fitzgerald & Louis Armstrong, Dean Martin, Bobby Darin, Count Bassie & Tony Bennett, Eartha Kitt, and many more. Plus, each volume includes a different chapter in "The Saga of Rex & Doris," the turbulent love affair of two hipsters. So, pick up one (preferably all) of these volumes and give it a spin; if you still don't get it just stay at home and watch MTV and hope that the new Pearl Jam video will show up, ya square.

—Benn Ray

MOOD ELEVATOR

JACK LOGAN

Medium Cool Records

Poor Jack Logan is sounds lonely. Poor Jack Logan sounds down. Poor Jack Logan sounds blue. Poor Jack Logan sounds great. His songs, bluesy yet surpassing the limitations of that tired genre, are haunting, desperate, and, in a word, beautiful. This follow up to his prolific and appropriately named **Bulk** (his debut) is musically focused while still maintaining the sound of a group of friends just getting together and recording tracks in somebody's basement. His band, Liquor Cabinent, does an excellent job of providing solid backup, both musically impressive and at the same time sparse enough to allow Logan's vocals to reverberate like the woes of a man at the end of his rope. His songs are about dislocation, confusion, and displacement. Logan lives in a world in which he needs someone to "Teach me the rules/I beg of you/Teach me the rules/I want to do it right" (from the opening track surprisingly called "Teach Me the Rules"). Fortunately, no one has taught him the rules, or else he might sound as mundane as Blues Traveller.

—Benn Ray

HI MY NAME IS JONNY

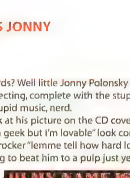
POLONSKY

American

Do you know any nerds? Well little Jonny Polonsky is one. A card carrying, perfect protecting, complete with the stupid smile, stupid songs, and the stupid music, nerd.

Need proof? Just look at his picture on the CD cover. He's got the Arnold Horshak "I'm a geek but I'm lovable" look complete with the skinny New York rocker "lemme tell how hard love is" sound on the disc. Don't long to beat him to a pulp just yet, because, guess what, the nerds now run the school of the cool. They are in charge, and Jonny's the hall monitor and you don't have a pass. Polonsky labored intense long months to get record execs to give his "simple but Westerbergian" songs a listen. It wasn't until Frank Black (the former Pixies front man) put some of his indie muscle behind young Jonny that they heard them. Black, who can also swing quite the protactor, convinced these "higher-ups" of Jonny's skills and now Mr. Polonsky is the proud owner of a major label contract. The songs are easy. The attitude is playful. The sound is low-key. The CD is a good call. From Quest to Thunders to Richman to Appleseed, Jonny Polonsky makes you really wonder how good a ham and Elmer's glue sandwich would be.

—S. Leonard Hedeen



YEAH, ME TOO

GAUNT

Amphetamine Reptile

If for nothing else, this album was worth listening to for its "way-back" machine effect. I felt young again, back when you could listen to local punk rock bands playing small shows in the suburbs. It's a good feeling. All that aside, it's a damn good album. **Gaunt**'s fourth album (their first on AmRep) has the sound—in your-face at times and laid back at others. They pace themselves, starting slow and building. The best tracks on the disc cover the defined range of punk and move beyond it. Also worth mentioning is the superb production work of Tim Mac. The only draw-back is the CD's length: it clocks in at a little over twenty minutes. But that's cause for nostalgia as well, cuz' good punk rock doesn't need to over extend itself.

—Joseph P. Rybandt

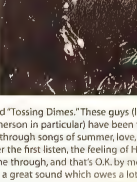
HERITAGE

HER FAULT

Bitter Sweet Records

This three piece comes out of Washington state, and they pour out quite a puree of punk with pop. They play with all of the energy and speed of punk, but mix it with heartfelt vocals, like on "Already Been Through This" and "Tossing Dimes." These guys (lead vocalist and guitarist Erik Stenerson in particular) have been there, and they take the listener through songs of summer, love, and trying to figure it all out. After the first listen, the feeling of Husker Du (**Candy Apple Grey**) came through, and that's O.K. by me. Her Fault have great songs with a great sound which owes a lot to the past and hopefully sets themselves up for a long future

Joseph P. Rybandt



FAN RECENTLY RECIEVED THE FOLLOWING LETTER FROM NEIL GAIMAN ON THE SET OF *NEVERWHERE*...

Dear FAN—

This is being written in a canvas chair, in front of a tiny gas fire, in a high, damp, vaulted cellar, lined with brick and corrugated iron, a little way under London.

The vaults are in Clink Street, home of London's original and most famous prison, knocked down these three hundred years, between Southwark Cathedral and the site of the new Globe Theatre.

In the next room along, the 1st Assistant Director just shouted "Turning over! Very quiet please!" and the director said "Action!" and this is what happened:

Through a haze of thick fog, a monk stepped out in front of a huge cathedral door (installed yesterday in an empty vault arch by the art department) and asked the three travelers to state their business.

The monk is tall, and black, and he wears a black robe.

The travelers are an odd bunch: a tall, beautiful black woman with close-cropped hair, wearing coppery-leather clothes, holding a spear; a small, tangle-haired young woman in a baggy blue-brown coat, with huge eyes, and lips that would make Julia Roberts jealous; and a faintly bemused young man, with a faint resemblance to the young Paul McCartney, who said "We're here for a key," to the monk. The monk eyed him in an unimpressed fashion and then pushed him into the mud.

("Neil, I think very soon someone very cold is going to need that fire," said Johnny, the 3rd AD "I'll move," I told him.)

The mud was brought in this morning by the art department. The lady with the spear just came and sat in front of the fire and shivered, while a make-up lady touched up her face.

Down in the vaults there are about fifty people—electricians and camera people, make-up and props and directors and producers: everyone. Most of them have been up since 5:00 am. All of them are cold. Some of them are muddy.

Very soon a number of them are going to be a whole lot colder and an awful lot muddier.

There are little smudge fires of solid paraffin burning through the smoke, and green lights reflecting off sheets of foil glimmering like the light bouncing off an underground river, and (I've moved into the room next door by the way, where a fight is going on even as I write this, because they moved the little gas fire and where it goes, I go) I've got my leather jacket done all the way up, and many layers of clothing beneath it, and sometimes I can't see the keyboard in front of me because of the smoke, most of which comes out of a device called an OPTIMIST, and I think:

"This'll teach me to make things up."

In case you were wondering, what I'm doing right now is making some television. Or rather, I'm not making television. Everyone else here is making television. I, on the other hand, am sitting writing this, hoping they won't remember whose idea this was, and rend me limb from limb, or at least cover me in cold wet mud. It seemed such a wonderful idea for a scene when I wrote it, a year ago, somewhere that was nice and inside and warm.

I wonder about making a break for it. The actors in particular, I am convinced, must really hate me by now.

Our female lead, whose name is Laura Fraser, just turned to me and grinned and said "Can you believe we're getting PAID for this?"

And then I'm watching the fight scene being filmed, and on the second take ("Remember, be really vicious!" called the director before they started) the actress with the spear, Tania Moodie, all supple in leather and copper, misjudged a swing and broke her spear over her opponents head: stunt men are not paid enough.

And the mud gets more and more slushed and stomped and slurried, and pretty soon now we'll be filming the takes with them down in the mud, and despite the fact that breathing is becoming impossible and I can't feel my fingers any more, I can't believe I'm getting paid for this either.

Yesterday we were in a house in Chiswick that had once belonged to Hogarth, the engraver and artist, where I got to watch the art department's astonishing interpretation of my request in the script for "A VCR, that looked like it was designed and built by Sir Isaac Newton in the 1680s".

The day before we were in the crypt of a church in Paddington watching a dozen monks with Kalashnikovs strapped to their backs walking down a misty aisle. The day before that we were filming someone eating a pigeon in Trafalgar Square.

Tomorrow we'll be in the Freemason's Hall in Great Queen St., which will be doubling for a room in the British Museum.

in which an exhibition of angels will be displayed. This means that as I type, an art department crew, plus carpenters and movers are creating a room filled with angels, a stage and an enormous door into another world; and forty or so extras are delighted to know they'll be working tomorrow...

...sorry for the interruption. They're flailing in the mud. The smoke's a bit thick. I keep getting distracted.

The process of fiction for me is one that requires a certain amount of stillness, of emptiness, of reflection and even boredom. Right now I couldn't be bored if you paid me, and the small still hours in the middle of the night are lost to me and forgotten. I'm up before seven in the morning and home around nine at night, all ready to do last minute Sandman stuff, wash the soot off, and stumble bedwards.

So this is by way of being a short letter of apology from a rather exhausted writer.

I wrote the outline for NEVERWHERE five years ago, and wrote the scripts over the last five years, and I'm pleased with them. The BBC are having a hard time describing it—"mythic fantasy" and "urban gothic romance" and "in the tradition of *Dr. Who* and *Blake's 7*" and even "the most bizarre journey since Alice in Wonderland" are all attempts that have been made by producers and the press office, none of which seem to bear much resemblance to the story I wrote.

It's obviously written by the person who wrote Sandman, and it is about a magical other version of London, and it is, I hope, funny and scary and strange and not really like anything else anyone has done.

Comics and prose are both easier than TV—less frustrating, less chilly and an awful lot less muddy. And even the craziest of comics employs fewer people than a TV show—in the case of this show, we've got 40 actors in the cast, will be employing a total of about 500 extras—and then there are the people who actually make the thing.... Comics are less compromised, easier. You never lose locations in comics, you don't lose scenes or dialogue, you don't have to stop work after 11 hours or tumble into the money pit of overtime...And the odds of getting good TV seem even lower than getting good comics.

So why do television? I dunno. Maybe, like the machine the smoke is coming out of, I'm an optimist.

And truth to tell, I'm having a wonderful time...somewhere under London...

Wish you were here—

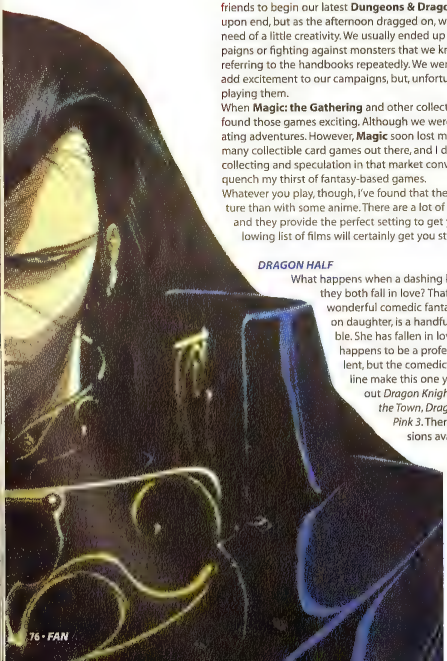
Neil

© Kelli Bickman, 1996

Manga Me

Anime: The Real Magic For Your Gathering

by Jason Topolosky



I remember not being able to wait till after school to meet with my friends to begin our latest **Dungeons & Dragons** module. We would play for hours upon end, but as the afternoon dragged on, we would find ourselves in desperate need of a little creativity. We usually ended up repeating some of the same campaigns or fighting against monsters that we knew something about rather than referring to the handbooks repeatedly. We were always looking for new ways to add excitement to our campaigns, but, unfortunately, we eventually got bored with playing them.

When **Magic: the Gathering** and other collectible card games came out, we all found those games exciting. Although we weren't creating characters, we were creating adventures. However, **Magic** soon lost my interest as well. There were too many collectible card games out there, and I didn't know which ones to buy. The collecting and speculation in that market convinced me to look elsewhere to quench my thirst of fantasy-based games.

Whatever you play, though, I've found that there is no better way to start an adventure than with some anime. There are a lot of fantasy-based anime films available, and they provide the perfect setting to get your campaign underway. The following list of films will certainly get you started on some exciting adventures:

DRAGON HALF

What happens when a dashing knight meets a female dragon...and they both fall in love? That's what A.D. Vision proposes in this wonderful comedic fantasy. Mink, their half-human half-dragon daughter, is a handful and always getting herself in trouble. She has fallen in love with a young pop-star who also happens to be a professional dragon slayer. This film is violent, but the comedic and romantic elements of the storyline make this one you shouldn't miss. I would also check out *Dragon Knight*, *Dragon Knight 2: Another Knight on the Town*, *Dragon Pink*, *Dragon Pink 2*, and *Dragon Pink 3*. There are both general and mature versions available for the *Dragon Pink* series.

HEROIC LEGEND OF ARISLAN

A four-part series from U.S. Manga Corps which is available both dubbed and in subtitled format. This adaptation by Yoshiki Tanka, of the best-selling Japanese novel series, is a fantastic medieval adventure filled with incredible sword battles, political intrigue, and captivating sorcery. Arislan is a

favorite among die-hard anime fans and is certainly worth watching. I personally prefer the dubbed versions and am eagerly anticipating the dubbed release of parts 3 and 4.

RECORD OF LODESS WAR

This thirteen-part TV series is a must for any anime or RPG fan. It is perhaps the best example of fantasy-based anime ever to come out of Japan. Written by Japan's most popular role-playing game writers, Hitoshi Yasuda and Ryo Mizuno, this epic fantasy features and outstanding soundtrack and exciting turns around every corner! The subtitled version is already available on six individual tapes or as a box set, with the dubbed versions available sometime towards the end of 1996. Also included in the first several thousand box sets was a Limited Edition phonecard featuring the artwork of Yutaka Izubuchi, the original character designer.

LEGEND OF LEMNEAR

With character designs by Satoshi Urushibara of Plastic Little fame, this exciting fantasy action adventure will blow you out of your chair. Lemnear, the fabled Champion of Silver, and last surviving warrior of a devastated village, is on a quest to kill the wizard Gardein and his evil master to avenge the slaughter of her people. This title is for a more mature audience as it contains some nudity and violence.

THE SLAYERS

A fan favorite, with voice work on the subtitled version by Megumi Hayashibara, this comedic fantasy is a sure-fire hit. To be released in early June by Software Sculptors, *The Slayers* will be available in both dubbed and subtitled formats for the same price. In this fantasy adventure filled with monsters, magic, dragons, knights, and wizards, you'll find some of the funniest fantasy characters to ever set out for adventure. There's Lina, a cute little sorceress, Gourry, a vain blond mercenary swordsman, the mysterious Zelgadis, and the great sage Rezo. The fate of the world rests in Lina's hands, and she'll face everything from easily spooked dragons to maniacal berserkers in her quest for treasure. Definitely worth seeing just to find out what the Sword of Light is all about. ■

YOU WANNA PLAY GAMES?

HOT SUMMER FOR LICENSED GAMES

by Steve Fritz

As I write this I'm slogging through the third or fourth major snow storm to hit New York City this winter. If announcements coming out of the game world are any indication though, I get the impression this spring and summer are going to be torrid as far as licensed games are concerned.

Look at it this way, Fleer/SkyBox announced its much anticipated ***Star Trek: The Original Series CCG*** *will be out by this July. Meanwhile, Topps will enter the market this spring with the card adaptation of the video arcade game* ***Killer Instinct****. If that isn't enough, Donruss/NXT won the war for the most desired TV license that was still available in the open market: X-Files.*

Let's get down to the details here, folks.

KILLER INSTINCT (Topps)

Killer Instinct is set to ship April/May. It will combine some of the best computer-generated graphics to hit the card industry so far as well as the butt-kicking physical action of the arcade game that now vies with **Street Fighter**, **Virtua Fighter**, and **Mortal Kombat** for best violence.

There will be over 350 cards featuring a number of moves, gear, and other stuff you'll need to pound your opponent into a bloody pulp. It will be sold in 60-card starter decks and 15 card boosters. Topps has intimated it will be setting up a national tournament in league with Nintendo, the company responsible for the arcade game.

STAR TREK: THE ORIGINAL SERIES (Fleer/SkyBox International)

F/SI has announced that Mag Force 7, designers of **Star of the Guardians** and **X-Wing Trooper**, will design the previously announced **Star Trek: The Original Series CCG**. As of press time, alpha testing has begun with an anticipated release date sometime around July. This should concur with the planned 30th Anniversary celebration of the airing of the first shows on NBC. Scuttlebutt is you won't have to mortgage your house in order to get the essential bridge crew with **ST:TOS**. Sure, you'll have your share of rares, but these will be cards that are truly worth being rare and not just because speculators are driving the card prices up.

STAR TREK: THE NEXT GENERATION (Decipher)

All of the expansions for the **Star Trek: The Next Generation CCG** will be printed in a black border run only. This includes **Alternate Universe**, the **Q-Continuum** (due in July) and **Holodeck Adventures**. This means that there is no second printing for **Alternate Universe**, and there will be only one print run for all additional expansions. This will not effect the **Star Wars CCG**, which will have multiple printings of expansion sets.

DC OVERPOWER

F/SI also has announced its plans for **DC OverPower**. The first set will focus on the Batman and Superman families of characters including Robin, Nightwing, Superboy, Steel, Luthor, the Joker and Doomsday, in fact, F/SI states there will be 30 different characters to choose from.

The cards will be totally compatible with **Marvel OverPower**, which means you can finally decide for yourself if Batman can kick the you-know-what out of Captain America or the Hulk is up to handling the Big Blue Boy Scout. Heck, you can even pick which clone deserves to live: Ben Reilly or the Kid. Expect this one by early summer.

X-FILES

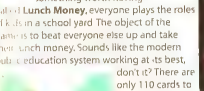
Donruss/NXT can finally formally announce it has the license for the **X-Files CCG**. For a while Topps was going around New York with their own beta test decks, but that doesn't seem to be the case any more. According to NXT Games head designer Duncan MacDonnel, the game is still dependent on final approval by *X Files* creator Chris Carter. If he gives it a go, the game will revolve around solving your opponent's conspiracy before he solves yours. Of course, you will both be throwing as many roadblocks and red herrings in front of each other as you can.

Graphics will be taken from the show, and you can expect Fox Mulder and Dana Scully to be prominently featured. If Carter gives a timely approval, the game will be out by this summer.

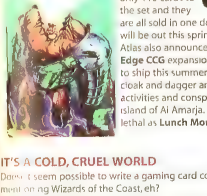
PLAYGROUND ANTICS FOR FUN AND PROFIT

Atlas Games has announced its next card game will not be a collectible game but a boxed set. However, it still sounds like something worth having.

Called **Lunch Money**, everyone plays the roles of kids in a school yard. The object of the game is to beat everyone else up and take their lunch money. Sounds like the modern public education system working at its best, don't it? There are only 110 cards to the set and they are all sold in one double deck box. It will be out this spring.



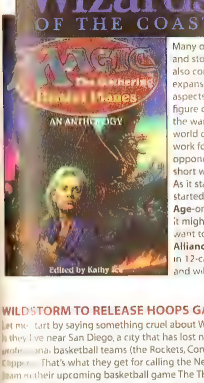
Atlas also announced its next **On The Edge CCG** expansion, **Wetworks,** is set to ship this summer. It will focus on cloak and dagger and fringe science activities and conspiracies on the island of Ai Amarja. It sounds almost as lethal as **Lunch Money**.



IT'S A COLD, CRUEL WORLD

Does it seem possible to write a gaming card column without mentioning Wizards of the Coast, eh?

The news is no different. WotC announced the first expansion to its **Ice Age** stand-alone-yet-compatible to **Magic** game is called **Alliances**



The setting is during the first big thaw after the Ice Age and wonderful chaos reigns. Many of the characters and story concepts will also continue in the expansion. One of the key aspects of this game is to figure out how to make the warring factions of the world of Dominaria now work for you before your opponent's factions make short work of you.

As it stands, WotC has just started sanctioning **Ice Age**-only tournaments, so it might be something you want to consider

Alliances will only be sold in 12-card booster packs and will ship this summer.

WILDSTORM TO RELEASE HOOPS GAME

Let me start by saying something cruel about WildStorm...and that is they live near San Diego, a city that has lost not one, but THREE professional basketball teams (the Rockets, Conquistadors, and Clippers). That's what they get for calling the New York City-based team neither upcoming basketball game The Thugs. You hear me Marionette? If you don't think Knicks fan will sic Charles Oakley and Anthony Mason on you.

Nevertheless, WildStorm announced its second collectible card game **Fast Break**, will be based on basketball. Part of the reason for this is the NBA is still busy sitting on its license for a real basketball card game. It will be composed of teams with monikers like the San Diego Wildcats (that figures, don't it? I wonder how long they'll stay in town), the L.A. Stars, Boston Rebels, Texas Rough Riders, and Chicago Mob. Starter decks will contain 60 cards and be made of the New York, Texas, L.A. and no doubt soon-to-be-relocating San Diego team. New York Thugs, indeed.

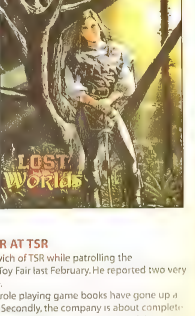
GET READY FOR GAME BOOKS

Chessex announced it will be bringing back the **Lost Worlds** game system after a 13 year hiatus.

Lost Worlds was unique in the gaming industry as the characters that drove it were all in their own unique books. Each book contained a number of fighting maneuvers and charts that described what would happen to your character if anyone else were to take a shot at them. The books also contain a number of special maneuvers that only your character can perform.

The basic mechanics concern you running around with your battle book and your opponent carrying his. If you decide to battle, you do so with only the book. You don't need any expansion pages or other such stuff to have fun. It's all in the character's book.

A book costs $5.95 and Chessex will publish a dozen of them. Noted artists such as Doug Shuler, KC Lancaster, and Chris White will be doing the art on them. Each book also comes with four collectible cards, so you CCG types will not feel totally lost.



MEANWHILE, OVER AT TSR

I met up with Jon Danovich of TSR while patrolling the International American Toy Fair last February. He reported two very interesting things to me.

First of all, sales of TSR's role playing game books have gone up a whopping 20% in 1995. Secondly, the company is about completely sold out of its first **Dragon Dice** expansion, in spite of the terrible dice collation that made the Amazon dice some of the hardest things in the world to get.

It's making me think a lot about the state of this column, I can tell you. Maybe it's time to take You Wanna Play Games to the next level, which is to just a pure gaming (but non video) column as opposed to strictly card game column.

What do you think? Write me c/o **FAN** and let me know. ■

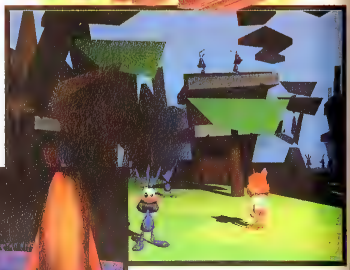
MEGABYTE ME

BY
MARSHAL M.
ROSENTHAL
©1996

PO

FOR PSX FROM ACCOLADE

PO's plenty of fun and you know the drill by now—shoot, kill, avoid having the same happen to you. It's finally hitting the PSX and the increase in speed is a treat. Graphics are as good as you'd expect, and gameplay's just as simple and just as deadly.



BUBSY

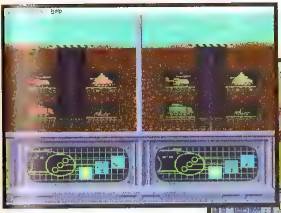
FOR PSX FROM ACCOLADE

That rude bobcat due is back and lookin' good. Bubsy goes PlayStation and 3D, with plenty of new effects tied in with the storyline to keep you occupied Still plenty of action and things to do and see, all enhanced for the PSX box. Check out the pics and you'll see that it's not just a translation of the original platform game. Good stuff and really, really like those graphics, especially when Bub's underwater

HARDBALL 5

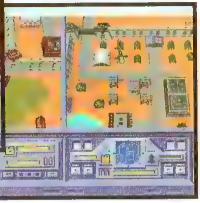
FOR PSX FROM ACCOLADE

Yep, baseball's back again, and Accolade's got the lock on it with their Hardball series They've got all the moves under control and all the players, stadiums and other good stuff you'd expect, plus multiple views and the kind of speed that makes playing fun. Hey, just because baseball's notoriously slow to watch, that doesn't mean you hafta play it that way!



RETURN FIRE

FOR PSX AND PC FROM TIME WARNER INTERACTIVE



Take a game too strategy-hard and reduce it down to the basics, meaning fighting, shooting, killing and blasting. That's what you get now with **Return Fire**. This PSX/PC version gives you the best bits from the earlier 3DO and the kind of fire-power you need to make an impact on the enemy (impact: flying shards of metal). Pick your vehicle of choice and go at 'em.

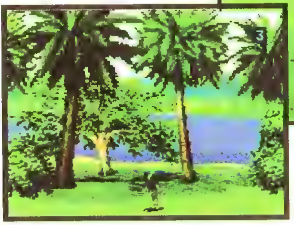
VR SOCCER '96

FOR SATURN/ PLAYSTATION FROM INTERPLAY

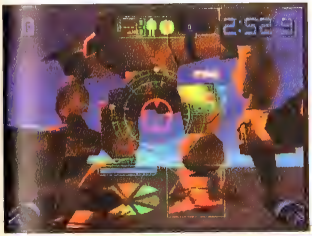
Call it Virtual Fieldvision/Interactive Motion Technology or whatever, but **VR Soccer** uses it by rotating around the action so that you aren't locked into side-scrolling boredom. Switch your view to anywhere in the stadium (that includes first-person) and after you've scored, check out the replays using variable camera views. They used motion capture systems to film pro soccer players so that the graphics look hot and hard. Best of all, if you're playing the PC version, you can network up to 20 players.

VR GOLF '96

FOR SATURN/ PLAYSTATION FROM INTERPLAY



Here you can take it easy on the trigger finger and go for the Zen. **VR Golf '96** lets you play on a nicely rendered 3D course with all kinds of choices, including shot tracking and replays from 10 different angles (those 3600 views are neat). Like golf or not, you might want to check this out.



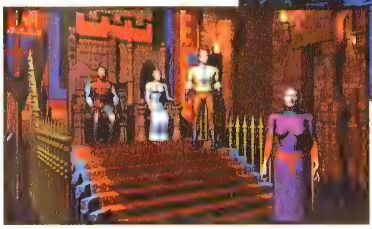
KRAZY IVAN

FOR PSX FROM SONY INTERACTIVE ENTERTAINMENT

We've got good news and bad news. Good news first (that's the way we are) is that the Playstation is getting some great stuff from once-Psygnosis, now part of Sony. **Krazy Ivan** is a first-person perspective shooter, and, though there are tons of bad stuff flying at you, wearing a 40 foot suit of cybernetic battle armor makes it a bit easier. There are five zones ranging from the Mideast to the U.S. and Iaism. a variety of weapons to choose from, and texture-mapped aliens that look quite cool just before they get blown to bits! You're not flying but stompin' around instead, so a lot of swiveling to bring the guns to bear is required. Oh yeah—the bad news? You won't find it on Saturn (sorry, Sega).

CHRONICLES OF THE SWORD

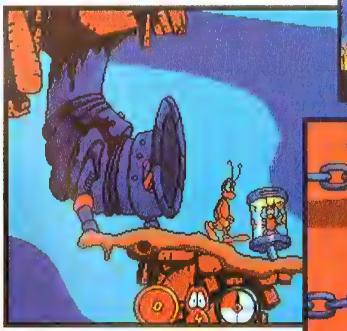
Same for this one, also from Sony for the PSX. **Chronicles Of The Sword** is a graphic role-playing adventure set in medieval England including all the folklore and research the game designers could find to toss in. The interface is mostly out of the way and the graphics have a nicely textured, 3D look. Plenty of battling of course, going after Evil Morgana and her unearthly cohorts, all of it taking place in a big world with dozens of places and characters. It's going to go the PC route first, but it should be a quick transfer to PSX since the colors and speed will improve (sound should too)

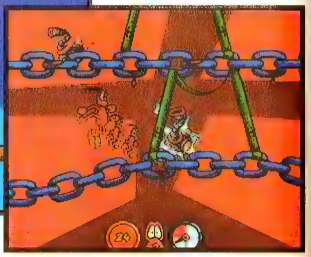


FRANTIC FLEA

FOR THE SUPER NINTENDO FROM GAMETEK

The SNES isn't dead yet, even if there isn't tons of stuff being knocked off for it. What we always liked best here was the platform action, and that's what you get with **Frantic Flea**. So okay, being a Flea is kinda bizarre, and the storyline (saving your buds from the evil purple Insidios) ain't exactly original-city. Still there are some good bits to play amidst the 18 levels and 6 zones. The Insidios increase in smarts as the game progresses and that's good, as are all the special powerups and devices the Flea has to use (flying power, extra lifes and the like). The practice mode that lets you ease through the first 9 levels can't hurt, either especially if you've passed your teen years 'cuz the reflexes are on their way down from there.





• TIPS AND TRICKS •

STREET FIGHTER ALPHA

FOR SONY PLAYSTATION FROM CAPCOM

Have you been playing the latest Street Fighter? Then you know that Capcom's got another winner here, even without 'real' and wizard graphics. With guys from the classic titles and folks from Final Fight, there's plenty to do, and it looks great for 2D. Found any neat stuff/secret combos? Tell us here and we'll put your name in print!

SOLUTIONS CD '96 FROM MICROFORUM-STAR TREK: A FINAL UNITY

FOR PC/MAC FROM SPECTRUM HOLOBYTE

Where do YOU find tips and stuff? We get some from the folks doing the games, some from you guys and off the internet and BBS boards, but sometimes the info gets messed up or is just wrong. That's what *doesn't* happen with Solution CD '96 from Microforum. It's got over 200 games wacked off and runs through an interface so it's easy to find out what's what. For example, pop pinch up **STAR TREK/A FINAL UNITY** shows us a bunch of clues to playing the game (Check out the Desert Canyon, use Worf when phaser action is needed, Don't trust the Ferengi but don't dismiss them since they've got good information hidden in those thick little noggins), and you also get a walk through for one of the sections plus a HEX editor for changing files around.

GAMERUNNER 3

FOR THE PC FROM QUARTERDECK

And while we're looking for help, GameRunner 3 does plenty It not only gives you tips and cheats (with internet-available updates), but has a 'cheat' mode that lets you wack off popular titles. But mostly, and best, what G3 does is enhance and improve your PC so games run faster and smoother in DOS and under Win95. All automated too.

ASSAULT RIGS

FOR PSX FROM SONY COMPUTER ENTERTAINMENT

40+ mazes, 3D shoot-em-up and loud sound effects make **ASSAULT RIGS** a good sensory blast. If you've been p.o.'d (sorry Artificial Guy you couldn't get around), these codes should jump start you:

Get to level 4/JoyJoy - Δ ∞ Δ Δ O X

Get to level 7/Vertigo - X ∞ ∞ ∞ O Δ

Get to level 10/Obliterate - Δ Δ O ∞ X ∞

Get to level 14/Oasis - Δ Δ X ∞ ∞ X

Some quick bits: Use the PUSH BLOCKS to shield yourself from enemies by pushing (duh) them in front of you. The arrows are usually found on the walls or floors and point in the direction you hafta go or to secret passages. If you are slightly to the side of one of the Arena Mines and shoot it, the resulting shrapnel will miss you. Mines laid out in strings" will normally all explode if one is hit in a chain reaction. These appear and act just like player-deployed mines. Finally (and best) is that you can access all weapons by pressing the following sequence:

PRESS L, R,L,L R,L,R,R U,D,U,U D,U,D,D which should result in a "Max Weapons added—oh yes."

MARATHON CHEATOR 4.0

FOR MARATHON II: DURANDEL FOR THE MACINTOSH

Those getting off playing **Marathon** need all the help they can get. **Marathon Cheator** lets you edit saved games for **M II** and earlier versions, adding health, increasing your powers, and building up an arsenal of weapons for blowing the baddies away. Just run it and do what it says. Eggert Thorlacius (email egg@itn.is) of Iceland is the creator and you can download it for free on his WWW page at http://itn.is/~eggi

11th HOUR

We've been told that you can find a cool screen saver maker hidden in 11th Hour.

Press F12 at any time during the game except when animation and video sequences are active and a snapshot of the screen is created in the Jpeg graphic format.

DOOM

FOR 3DO FROM Art Data Interactive

They've just released DOOM for 3DO! It's in the stores. Here are some

cheat codes to interest browsers.

In auto-map mode (which is accessed by pressing the "use" button + pause)

type in the following codes:

URSURREAL = Extra 2 screen sizes
SUCCEDALL = Start from any level
ALABARACA = All Weapons

U = up arrow
D = down arrow
L = left arrow
R = right arrow
S = left shift
F = right shift
A = a button
B = b button
C = c button

If you've got a great tip and want to share it, give Marshal an e-buzz at marshall@pipeline.com

Youngblood Returns, So Does Mister Freas Star Wars Finest & Chromium Hildebrandts Are Sure to Please

by Max "the Shark" Gottfried

ROB'S YOUNGBLOOD REPRISE

It was just a year ago that **SkyBox** released **Youngblood Trading Cards**. Now, due to popular demand, comes the complete set of Youngblood cards. Coming in April, only 1,996 sets are being produced in individually numbered collectible boxes. With a suggested retail price of $79.95, here's what you get:

- 90 regular cards feature the artistic talents of Rob Liefeld
- Five wiggle cards with flashing action of the **Youngblood** characters.
- One SkyDisc of Badrock. This puppy is a very tough find, and the secondary market value ranges from $50.00 and up.
- Nine knock-down, drag 'em out of stickers of the **Youngblood** guys and gals.

Dealers and collectors with big wallets who purchase a case will also get a super CD-sized SkyDisc of Badrock.

ONLY THE BEST GET THE CHROMIUM TREATMENT

Tim and Greg Hildebrandt are no strangers to trading cards. Besides their contributions to various Fleer Marvel editions, they have produced four card series for **Comic Images**. **The Best of the Brothers Hildebrandt** is the latest excursion derived from their previous sets to be released in late March. Nine brand new pieces of art, illustrated for a guest appearance in Joe Quesada's **Ash**, plus a checklist complete the 90 card set. What makes these cards special is the dazzling Chromium process. The backs are crammed with information and commentary by the talented twins. And rev up those motors, collectors, because the chase is on for 500 Greg and Tim autographed cards, 6 MagnaChrome cards, a 3-card MagnaChrome subset, as well as a Bonus MagnaChrome card shrink-wrapped with each box.

WHILE WE'RE ON THE TOPIC OF CHROMIUM...

Buckle up, rebel leader, because here comes **Star Wars Finest**. Launching in May is this eye-popping 90 card set. Andy Mangels, **FAN** Magazine's resident Star Wars authority and author of **The Essential Guide to Characters**, has prepared all-new text for the card backs, while ten talented artists were chosen for their style and compatibility with the chromium procedure. This is also the first *Star Wars* card set made up of entirely newly commissioned artwork. Each artist is contributing a 9 card folio with a specific subset theme:

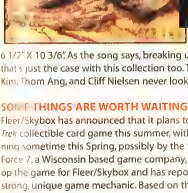
Don Beauvis-Droids; Russell Walks-Rebel Alliance Command; Lou Harrison-Spies, Smugglers, and Rogues; Joe Phillips-Force Users; Chris Moeller-Imperial Command; Joe Chiodo-Jabba's Palace; Tony Harris-Mos Eisley Cantina; Mark Harrison-Imperials & Affiliates; Mark Sasso-Indigenous Life Forms; and Juda Tverski-Rebel Alliance.

You would think that the good folks at Topps would stop there, but artists Ray Lago and John Van Fleet each provide two paintings apiece for the four Matrix chase cards. But hold on, sky pilot, Dan Brereton adds a painting of his own featuring the key Star Wars characters on 6 embossed foil cards. Topps' upcoming Shadows of the Empire trading card series gets a sneak peek with a promo card in each box. The 6 chase cards by Dan Brereton also come uncut in the Matrix MasterVision style with each case purchased.

Five-card packs are $2.50 each. Can you think of a better way to store these beauties than the **Star Wars Finest Deluxe Collectors Album.** The set will look great in its own three ring binder with cool artwork and a special Star Wars Finest card not available in regular packs.

SOME THINGS ARE WORTH WAITING FOR...

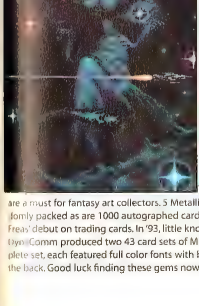
The **Star Wars MasterVision Cards** originally scheduled for an October release finally entered the atmosphere in January. Thirty foil stamped super-sized cards come housed in a sturdy box. Each exquisite card has a suggested retail price of $1.50, but you've got to be nuts to break up a set like this. If you liked the original format cards, you'll agree that bigger is better. The **X-Files MasterVision Collector Cards** are equally grand. A complete set comes 30



In a box and measures 6 1/2" X 10 3/6". As the song says, breaking up is hard to do, and that's just the case with this collection too. The works by Miran Kim, Thom Ang, and Cliff Nielsen never looked so good

SOME THINGS ARE WORTH WAITING FOR, PT. 2

Fleer/Skybox has announced that it plans to release its Classic *Star Trek* collectible card game this summer, with play testing beginning sometime this Spring, possibly by the time you read this. Mag Force 7, a Wisconsin based game company, was selected to develop the game for Fleer/Skybox and has reportedly come up with a strong, unique game mechanic. Based on the success of Fleer/Skybox's **Overpower** game, you can expect b g things from this



MAKE THAT A DOUBLE HELPING OF FPG, PLEASE

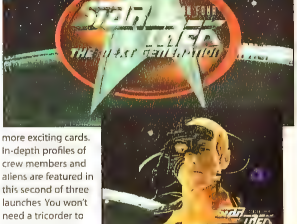
Popular sci-fi artist Kelly Freas has quite a list of accomplishments to his credit. He has illustrated hundreds of science fiction books and magazines, worked for both DC and Marvel, and produced covers for **Mad** magazine. In May, enter the Freas world of the fantastic in a 90 card series from FPG. These highly evocative, beautifully rendered and sometimes humorous paintings are a must for fantasy art collectors. 5 Metallic bonus cards are randomly packed as are 1000 autographed cards. This is not Kelly Freas' debut on trading cards. In '93, little known company DyneComm produced two 43 card sets of Mr. Freas. Sold as a complete set, each featured full color fonts with black & white text on the back. Good luck finding these gems now, though.

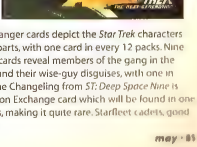
MARKET REPORT
• FROM THE SHARK TANK •

Hey, hey. Cornerstone Communications' new release of **The Monkees** trading cards was greeted with a warm welcome. This set has 10 cards in a pack with 36 in a box, which would ideally yield 4 complete 90 card sets. However, I was still very pleased when my box produced 3 sets with a good portion for a fourth. Be careful as there are two #21 cards and no #48 cards. The four rare autographed bonus cards I received were a disappointment. Unlike previous Cornerstone products which are actually signed, these were foil stamped replicas. Sorry, nothing special here folks, though despite these shortcomings, the color photos are excellent, and the episode guide is informative. Didja know this group of Hollywood-made musicians had guitar legend Jimi Hendrix open for them in concert? Didja know that Mike Nesmith's mom invented White-out?

Star Trek: The Next Generation Season Four recently beamed aboard from SkyBox, with 8 card packs at $1.29 each, and 36 to a box. Numbering continues from **Season Three** starting with #313 and ends with #420. That's 108 cards, Brainiac. Title card #314 seems most appropriate to begin this collection but the first card visually features Borg/Captain Picard. Three cards are given to retell each episode, as two 9-card episodic timeline mural puzzles highlight Geordi and Wesley Crusher. My box produced two complete sets and over two thirds of a third set. Of the bonuses, I got one character (Keiko) and two (sash & communicator) Klingon cards. This SkyBox card set, a staple for all trekkers, offers excellence as usual

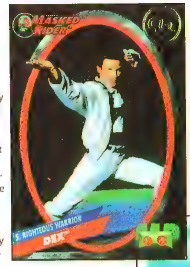
Phasers on Two. April continues the 30 Years of Star Trek with 100





more exciting cards. In-depth profiles of crew members and aliens are featured in this second of three launches. You won't need a tricorder to locate the bonus cards either. Nine foil-stamped Doppelganger cards depict the *Star Trek* characters and their evil counterparts, with one card in every 12 packs. Nine dual-image lenticular cards reveal members of the gang in the classic *Star Trek* attire and their wise-guy disguises, with one in every 18 packs. Odo the Changeling from *ST: Deep Space Nine* is featured on a SkyMotion Exchange card which will be found in one out of every 180 packs, making it quite rare. Starfleet cadets, good luck on your mission.

On the secondary market, **Babylon 5** is reported to be hotter than a super nova. This information is faithfully provided by Christopher Chang of the International Card Exchange - Brooklyn, NY. Released with little fanfare last September by Fleer, many card sharks overlooked this set. Perhaps because **Fox Kids Network** was out in August and the Kubert all-chromium **X-Men** hit stores by late September. The less than Fleer-like quality collation didn't help either, with maybe only one set per box if you were lucky. The devoted Babylon 5 following as reported are shelling out around $25 and up for the 110 cards. Oddly enough, the chase cards are plentiful, which haven't affected their price. Thanks, Chris.



- 6 "Overfiend" chromium cards
- 3 "Mighty Warriors" subset cards
- 1 Eternal Story MagnaChrome card

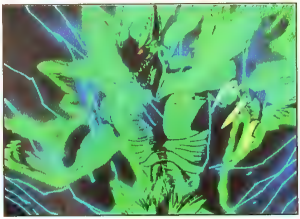
The legions of anime continue to grow each day with a myriad of internet conversations, conventions, videos, and related collectibles. Don't look now, but the 'next-big-thing' may be with us already.

CARD TREASURES FROM THE INTERNATIONAL TOY FAIR

While visiting the Trendmasters showroom during the Super-Bowl of toy events, the Card Shark discovered a nifty pack of promo cards. Encased in cellophane were 10 cards by FPG promoting the new line of toys and other Tarzan properties; the live action *Tarzan: The Epic Adventures* TV show has two cards of actor Joe Lara with others featuring Joe Jusko and classic ERB artwork. Trendmasters is also the company that manufactures its own Godzilla cards inserted with selected toys. Is the free world safe?

Cardzillion is here. BanDai America is hoping to repeat its card sales success from Japan with strategicly placed vending machines in 650 Toys R Us stores throughout the country. For 25 cents, nimble-fingered tykes can dial up and receive one card featuring their choice of **Masked Rider** , **Mighty Morphin Power Rangers**, or **Sailor Moon**. Each series contain 42 cards with 6 ultra foil cards. Despite the mind-boggling number of sales in Asia, this will not attract the domestic collector. This is simply an impulse-purchase type of product. Throughout '96, Bandai will insert oversized promotional cards in their respective toys.

Laura Inglis of Wandering Rebel Productions in Dover, PA chimes in with pertinent *Star Trek* card exclusives. The **Star Trek Voyager II** sets from Wal-Mart and Blockbuster Video offer items not found in the hobby-only product. Wal-Mart has 1 of 9 embossed crew cards in each of their packs (Embossed singles are $3.00 each) Blockbuster packs contain 1 of 9 pop-up crew cards. Expect to shell out $2.00 - $2.50 per pop. Laura ads that there are also 3 oversized cards packaged in 20 pack boxes of **Star Trek: TNG Episode Collection**. K-Mart is also the source for these alternative exclusives. The cards themselves are enlarged versions of regular cards with a gold foil stamped StarFleet emblem on the facade. The Card Shark invites you to share fascinating tidbits and important information, as Chris and Laura have, with fellow card collectors. If you have news of variations, exclusives or hidden treasures write to The Card Shark and find your name emblazoned on these very pages.



The Shark also got hold of a pack of the new Fleer/Skybox *Hunchback of Notre Dame* cards to debut with Disney's movie early this Summer. No word on the inserts or prices, but I've heard that this set will include a huge variety of different activity cards, much like the recent smash *Toy Story* set. Can't wait to sink my teeth into this one. ■

SAKI IT TO ME WITH ANIME

So popular was **Comic Images** card set of the U.S. Manga Corps (1994) that they are now releasing **The Masters of Japanese Animation**. This series will highlight art from Central Park Media's blazing anime titles. **Cyber City**, **Venus Wars**, **Garaga** and many others are showcased in this 90 card set. Also included are the animators, directors and designers of these action-packed videos. Hey, the gang at Anime Crash are going to love this and so are you, with enough bonuses to choke a horse.

- 500 autographed cards by Koichi Ohata

Busted Knuckles

by Beau Smith

The Industry Ain't Dyin', You're Just Talkin' to Dead People.

Dead folks, corpses, zombies, stiffs, all the bright and sunny names that we tag on folks that ain't breathin'. Well, as I have traveled across this great country of ours in the last year via plane, truck, and phone lines, I have come across many a sack of skin that fits those shining titles.

Some have been in the guise of publishers, others wear the cloak of distribution, some ride the retail train, and there were even a few that were clunkin' down hard earned bucks as real consumers. The worst of all and much to my dismay is the fact that they were all whinin' and bawlin' about somebody else ruinin' the comics industry. Far be it for any of these kind folks to take a little of that blame on themselves. Oh, no. They were all too busy wipin' their finger prints off the murder weapon to be thinkin' of what's really goin' on in comics.

Kind of reminds me of the two farmers that lived in the and regions of the southwest. One stood around and yammered about how his crops wouldn't grow in this crummy climate. The other farmer, of a more manly work ethic, took to startin' irrigation ditches and had his crops swimmin' in the water of life in no time at all. The key word there is work ethic. One's a doer and the other was a don't. We need more doers.

It's true that we as an industry aren't sellin' as many books as we used to, and that's due to a bunch of reasons: the speculatin' carpet-baggers are gone, there's a real battle for the all mighty entertainment dollar, and our younger reader base has not been cultivated and fertilized to grow in our changing arid climate. Those are reasons and those are facts. Not excuses.

Now I'm not claimin' to be a rocket scientist or the big fixer of great and worldly problems. Anyone, you can flip through the pages of any of our magazines and find plenty of self-thought-of-high-brows that would be glad to fight and wallow for that crown. My advice to them is to get their dainty butt off that soapbox and turn a writin' assignment in on time. That's how they can do their part to fix the wagon wheel.

The rest of us, and me included, can start by gettin' out there and tellin' the world just how cool comics can be. The film industry sure knows it. They've been sniffin' our four color butts for ideas for the last few years.

As publishers, we need to make sure that we are puttin' out the best comics we know how at the most affordable price that we can.

As distributors, we need to start findin' new ways to get comics to a far wider base of retailers that need good solid entertainment to sell. Every comic should be looked at as an exclusive and pushed as such.

As retailers, we should get to know our consumers better. Find things that we know will satisfy their entertainment Jones. Have a sales staff with product knowledge and less carnal knowledge.

As consumers, know what you like and buy it. If you're slammin' down anywhere from $1.00 to $2.95 for a comic, make sure it's worth it. And if it ain't, then let the publisher know it. Write em' a letter. Most importantly remember this—if you enjoy it, support it and tell others. If ya don't like it, don't buy it. Don't waste your time raggin' on it to others. Spend that time tellin' them about a good book instead of a bad one.

We need more folks that are passionate about comics. We need more people that are willin' to roll up their shirt sleeves and fight for the hobby that they grew up on. Yeah, I know what you're thinkin'. That ol' Beau is bein' a bit idealistic, and that a paper pep talk always sounds better than it is. Well, pal, let me tell ya. It's the kind of the-beer-bottle-is-half-empty thinkin' that made you the dead man you are today. My advice to you....get you and your cute little poodles outta my way. Me and the big dogs of comics are tired of you waitin' for somebody else to clean up your mess. We're markin' our territory as the place to promote comics, not to dump on them

So quit you're cryin'; you're real ugly when your make-up runs.

Yours by the fistful,
Beau Smith

HELLBLAZER 100

by Hank Bordowitz

"It's hard to believe that the book has been around for 100 issues," Garth Ennis remarks on the just released issue #100 of **Hellblazer**, a book he wrote for over four years, "but the character has been around for over ten years, I suppose."

"To be honest, I thought we'd be lucky if we made 12 when I started," adds Jamie Delano, who took the book through its first 40 issues (give or take a guest scriptor). "I would have been extremely happy for twelve issues in those days. I really didn't anticipate it going on any longer than that, but the character just sort of took off."

When Delano started writing **Hellblazer** for Vertigo nearly eight and a half years ago, he had a pretty terrific blueprint from which to work. **Hellblazer** chronicles the adventures of John Constantine, part wizard, part con-man, part occultist, part working-class bloke surviving Thatcherian England. Constantine has a propensity for getting his friends killed despite his best efforts, often as the cost of getting the task at hand done and saving his own skin. He regularly goes toe to toe with demons of Hell and more often than not comes out on top with a blend of wit and arrogance.

Most of those traits had been established in a few pretty elaborate story arcs of DC's **Swamp Thing**. Originally developed by Alan Moore, Steve Bissette and John Tottleben, and elaborated on by the likes of Rick Veitch, Constantine was already a pretty well-defined character even before the first **Hellblazer** hit the stands

"One of the reasons he endures and the popularity of the book continues is that he's a nasty bastard," **Hellblazer** editor Lou Stathis comments. "He's selfish, he's sarcastic, he's cynical. He's completely self-motivated and self serving. In comics, it's rare that you get such a nasty character as a hero. He's nasty, and

that's what makes him work, what makes him appealing to readers and a sequence of writers."

"I don't think he's a bastard any more," contends current writer, Paul Jenkins. "He is in a way. I don't know if you read issue #97, where he's in the forest. He's come off of having saved every innocent child that's ever been taken to Hell. Not only has he done that, he's taken all the parts of himself that he didn't feel he wanted and thrown them into hell. He's accomplished about twenty different things in one misdirection of the forces of hell. And obviously, being Constantine, he walks away thinking how clever he is. We're the readers, know better."

It may be Constantine's way of saving the world by bollixing everything else up that fans find appealing. There's something so human about that, which is a refreshing change from the standard comic book fare. If Hellblazer has had one running theme throughout its first 100 issues, that would be it.

"He's very much a real character," notes Stathis. "Despite the occultism or supernatural elements that might enter into it, that's not the most important factor in the book. The most important factor is his character and his interactions with others."

The three main writers on the series, however, each have very different views of the magical, supernatural element of the book.

"That stuff's all mumbo-jumbo," laughs Ennis. "I made that all up. I don't believe in that any more than I believe in God, Jesus or the Easter Bunny. For a book like that, if you make it look real enough, it keeps people happy. Rituals, pentangles, a lot of Latin. I made up most of the magic bits, but when you're getting into the realm of demons and devils and lords of Hell, and things like that, there's a great deal more invention that needs to be done. As far as I'm concerned, the most interesting parts of the book are the character and his relationship to the ordinary people around him. But, of course, the book is called **Hellblazer** by virtue of the kind of stuff Constantine gets up to."

"I'm not an occultist and never have been," Delano concurs, "but I'm interested in many different aspects of human experience, and the book is a horror story. It was almost predestined to stray into the realms of the occult. I don't believe in spell books, and I don't think you need preordained rituals to work magic. I think anybody can do it. That was the kind of approach that I always took with Constantine. He knew certain ritual formulas and things, stuff he should be doing with dead cats or whatever damn thing was required. His philosophy has always been that magic comes about by force of will as much as anything else. He improvises and extemporizes and makes it up as he goes along. And it works for him. He's got some self belief that allows him to manipulate the world."

"I do want it to be authentic," adds Jenkins. "I'm working with the Book **of Changes**, the I Ching. It's not necessarily supernatural, except for the nature of synchronicity. It's a very synchronous sort of book. You throw in a coin and find out what your destiny is."

Over the course of 100 issues, Constantine has developed a rich personal history. He tricked the forces of Hell into curing him of cancer and got a transfusion from a demon. He has been a punk rocker, asylum inmate and itinerant wizard. Still, many elements of Constantine's past have only been hinted at by his previous creators. Issue 100 ties up many of the loose ends involving his father, killed at the hands of a serial murderer. This is one of many new stories Jenkins intends to mine from Constantine's past.

"There's a tremendous amount of source material that remains untapped," he says. "A lot of things happened to Constantine in the past that were really never explained. There were two or three panels of material on Ravenscar, the insane asylum, and John walking away from its gates after having been let out ten years ago. He was in there for two years, but we never saw any of it. I looked at that and thought, hey, there's a great amount of material I can draw upon to learn a little bit more about Constantine."

As long as he has, Constantine has come to serve as the heartbeat of Vertigo, making guest appearances in many books, including the **Books of Magic**, **The Horrorist**, and, of course, **Swamp Thing**.

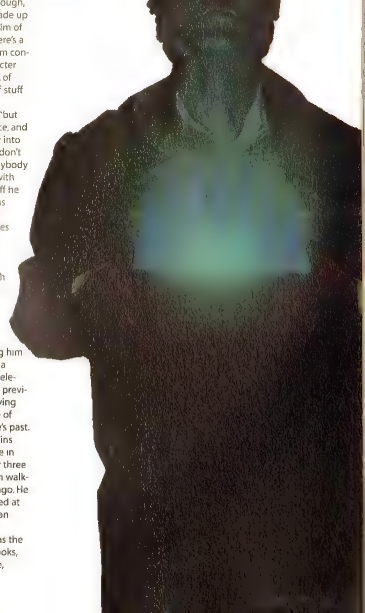
"He's already sort of the conscience of the Vertigo universe, if there is such a thing as the Vertigo universe," agrees Stathis. "He pops up all over as a guide and reality check. He's too cynical to be quite sucked in by the kind of fantasy bull that some of the other characters might be sucked in by. He's very down to earth."

"He's been there the longest," Delano adds. "It's seniority. It's good continuity. He's a character that operates in real time. The world that Constantine inhabits changes with our world. He's real, almost."

So real, in fact, that after creating him for **Swamp Thing**, Alan Moore insists that he had a close encounter with his own creation. Stathis and Ennis also claim to have encountered the errant occultist.

"I glimpsed him on the street one time," adds Delano. "I can't speak for Alan, but he was pretty adamant as well. I don't know. Maybe magic is afoot."

"Alan saw him at a train station, I hear," Jenkins remarks. "I haven't seen him yet, but I know the bastard's waiting for me."



bad boys

MOVE OVER GIRLS...HERE'S A LOOK AT COMIC BOOK BAD BOYS by Aldyth Beltane

Bad Girl comics, to say they're quite popular right now would be an understatement. And with anything that's popular, there always seems to come a bit of a backlash. Recently there's been another round of people reacting negatively to the visual portrayal of women in comics, the skimpy costumes, the idealized and unwieldy body structure, the running fights in high-heels. One critic has gotten quite a bit of attention just by referring to some of the more extreme costumes as "butt-floss." Ahem!

However, instead of going into lengthy arguments to the effect of "it's all fantasy, *no one* really looks like that (except for a few supermodels, and boys in San Francisco night clubs)," and "I can run very well in heels anyhow, thank you," I've decided to take another route.

Let's talk about boys.

Yeah, boys! It occurred to me in the midst of all this silliness, that until very recently, there weren't very many attractive, sexy men to look at in comics. This may explain why there has never been many female readers of comics. Until the last decade or so, all the male characters were practically Boy Scouts—sure they were muscular, but truly no more than gingerbread men of a certain physique. Yawn.

At this point, I should pause, and describe my "Bad Boy Criteria." I am referring to guys who are essentially good, though they might be rough around the edges Villains don't count, and none of the Vertigo characters are included because, just by their very essence, they are Bad Boys! Along with this article will be a Boy Scout/Bad Boy comparison list, for easy reference. And so I give you, in the true sense of good-natured fun, a brief history and an opinionated look at Comics' Bad Boys! (The characters, not the creators...)

GREEN ARROW

When first introduced, Oliver Queen was nothing more than an imitation of Batman with a different schtick. But in the '80's, Denny O'Neil and Neal Adams revamped the character by taking away his money and giving him a strong, and often volatile, social conscience. They also gave him a beard, and a costume that revealed a bit more flesh. Thereby, they gave us comics' first bad boy.

WOLVERINE

Admittedly, this one's pretty obvious. Chris Claremont and Frank Miller brought Logan into the realm of tragic hero with their mini-series. He's no Boy Scout, though, at times, one could think that he truly wants to be. Also, he has real relationships, though they're usually doomed in one way or another. That's another fine Bad Boy criteria. They actually have relationships! Not just romances that end with marriage, or eternal dating, but relationships that are as convoluted and unresolved as real life often is. They usually

have one true love, who, for a variety of reasons, is forever denied to them.

NOMAD

He started out as a half-hearted sidekick to Captain America but had the sense of self to rebel and go off on his own. Visually, and in terms of attitude, he fulfills most of the Bad Boy basics. He even got a sidekick of his own! And Baby Bucky was great for attracting chicks, even if they weren't always the right kind.

ULTRA BOY

In the reboot version of this **Legion of Super-Heroes** steady, he's not quite bad, per se, merely a bit misled. But he has that fly-off-the-handle temperament and sense of childhood tragedy that makes Bad Boys so appealing. But originally, he ran with a gang, dated fast women (before finding Apparition, his one true love), and smuggled "Silverale," one of the 30th century's illegal drugs of choice!

GAMBIT

I'm almost inclined to say he "used to be a Bad Boy"—he was a thief, maybe a traitor, and definitely loved 'em and left 'em. These days, who knows! But he set a certain Bad Boy style that is undeniable!

LUSIPHUR

Poison Elves' main man is in many ways, the definition of Bad Boy, though his comic is set in a fantasy universe where swordplay and thievery are a lifestyle. You can decide if this disqualifies him. But Lusiphur is surly, snappy, drinks too much, will murder without compunction, and is definitely too cool for this world!

THE CROW

He came back from the dead for love! You can't get more tragic than that! Plus, he was a rock 'n roll boy in his former life (in the film version), dresses in black, and wears make-up. The goth chicks use him as a barometer for cool. Also, he recognizes the value of revenge and occasional wholesale slaughter, if it's in the name of justice. He's kind to children and animals too!

GRIFTER

First, the name Grifter itself is indicative of Bad. Fewer people than I thought are aware that a "grift" is a noir term for a con. So a grifter is a con artist. Though he's constantly self aware, Grifter seems to be, between bullet exchanges, on a search for his place in the world. His creator, Jim Lee, described Grifter as "cynical-go-lucky," and while his heart is certainly not governed by altruism, he has a keenly honed sense of justice all his own. Plus he dresses well and carries his various missions off with a true sense of style.

There's plenty of other Bad Boy characters in the world of comics, and of course readers have their own faves. Now here's how to tell who's a bad boy and who's not:

BOY SCOUT BAD BOY

CLEAN SHAVEN SQUARE JAW
GOATEE OR A FEW DAYS STUBBLE

NEATLY COMBED HAIR
TRIMMED JUST AROUND THE EARS
OR
LONG FREE FLOWING LOCKS ROLLED OUT OF BED RUMPLES

A FRIENDLY TWINKLE IN THE EYES
A WICKED GLEAM IN THE EYES

WEARS A CAPE
WEARS A JACKET OR LONG COAT

HAS A STEADY GIRL OR WIFE
HAS MANY AFFAIRS TO EASE THE PAIN OF ONE TRUE TRAGIC LOVE

MAKES FRIENDS EVERYWHERE
BURNS HIS BRIDGES BEHIND HIM

COSTUME TENDS TO BE BLUE
COSTUME TENDS TO BE BLACK OR AT LEAST DARK COLORED

INDULGES IN CLEAN ALL AMERICAN LIVING
USUALLY SMOKES DRINKS OR DISPLAYS SOME OTHER REBELLIOUS VICE

INDY PRESS PROFILE:

FIASCO COMICS, INC.

I'm Don Simpson, cartoonist and publisher of Fiasco Comics Inc. The nice folks at **FAN** have offered me a couple pages to tell you about what it is I do. First of all, I'm a cartoonist, which means I write, draw, letter, ink and color all my comic creations and stories. I'm best known for creating a character called Megaton Man, a hugely over-muscled megahero with something less than mental brilliance working for him. His first comic book appearance, oddly enough, was **Megaton Man** #1, published by Kitchen Sink Press in 1984.

Megaton Man and his cohorts Yarn Man, The See-Thru Girl, Liquid Man, Preston Percy, Ms. Megaton (Man) and many others went on to star in ten issues of that title, and later the 3 issue mini-series, **The Return of Megaton Man,** as well as the one-shots **Yarn Man** #1, **Megaton Man Meets the Uncategorizable X-Thems** #1, and **Pteranoman** #1. They battled such deranged bad guys as Bad Guy, Doctor Software, The Contraptoid, The Partyers From Mars and The Cosmic Cue-Ball. These stories charmed and delighted most if not all of the English-speaking world (although all the different titles no doubt gave fits to Bob Overstreet!), as I took the opportunity to parody a lot of serious superheroes and the comics industry in general.

When those six (or seven) Marvel artists left to form Image Comics in 1992, Rob Liefeld and Jim Valentino called on me to render the two-issue mini-epic **Splitting Image,** a searing satire of the comics industry similar to the antics I always had going on in my own **Megaton Man** comics. **Splitting Image** #2 even ended with a cameo appearance by Megaton Man, alongside his old parody rival, Captain Everything, from the pages of Jim Valentino's **normalman.** This led to **The normalman/Megaton Man Special** #1, another Image project that even more mercilessly made fun of the comics industry, although I have to give Jim all the credit for that hysterical romp. He scripted the entire thing in a New York hotel room on the coffee table—I was there! That issue featured literally dozens of cameo appearances by the likes of Jeff Smith (**Bone**), Mike Allred (**Madman**), Batton Lash (**Wolff & Byrd**), and major roles for Larry Marder's Mr. Spook (**Tales of the Beanworld**) and Bob Burden's Flaming Carrot (**Flaming Carrot Comics**). It was an independent comics jamboree!

But Megaton Man's biggest taste of stardom came in **The Savage Dragon vs. The Savage Megaton Man** #1, a collaboration between myself and Erik Larsen. It was a wonderful project that worked out beautifully, with two characters and their two artistic styles (and lettering styles) clashing vigorously and the whole universe (or two) hanging in the balance! For a whole generation of comics fans, this one-shot was their introduction to Megaton Man.

That brings us to Fiasco Comics. Why am I now publishing my own comics, you may well be asking? Do I think I'm Dale Keown or something? Well, I became somewhat disillusioned with the various comics publishers I'd freelanced for, and I made up my mind to give publishing a try myself. I'd like to be able to tell you I scrimped and saved every last penny I made as a struggling independent cartoonist for ten years until I had enough cash to print my own comic, but such was not the case. It was only after Image Comics gave me the largest exposure and biggest pile of cash I'd ever seen in my life that I finally had no choice but to put my money where my mouth was and take the plunge into publishing.

I had been working on a concept called **Bizarre Heroes** for awhile, featuring the universe Megaton Man called home and all the many and varied characters who lived there. These included such strange and very-nearly serious characters as The Slick, The Meddler, The Phantom Jungle Girl, Doctor Messiah and Megaton Man's new sidekick, X-Ray Boy. I wanted a bigger playground for Megaton Man and a wider range of stories to tell, from the humorous to the genuinely suspenseful and dramatic.

In 1994, Fiasco Comics began publishing **Don Simpson's Bizarre Heroes** (or just plain **Bizarre Heroes**, again more trouble for Bob Overstreet). I told tales of characters I'd had bottled up for years and discovered new connections between characters I thought I knew pretty well. **Bizarre Heroes** also featured some of the best dog-gone art and story I'd ever done, if I do say so myself. Fifteen issues were published, making **Bizarre Heroes** my longest-running series to date, and it was even nominated for two Will Eisner Awards in 1995. But despite my best efforts, it was Megaton Man who continued to steal the show.

I've never been quite sure what The Man of Molecule's appeal is exactly. I just know that whenever I go to a comics convention, I'm billed as "The creator of Megaton Man!" Whenever Hollywood expresses interest in making a cartoon or live-action movie, it's Megaton Man they're after. This is more frequent since the success of that crummy copycat, The Tick (just kidding, Ben!). Heck, even at the Eisner Awards ceremony at the San Diego Comicon, covers of **Bizarre Heroes** featuring Megaton Man were used during the slide show of nominees.

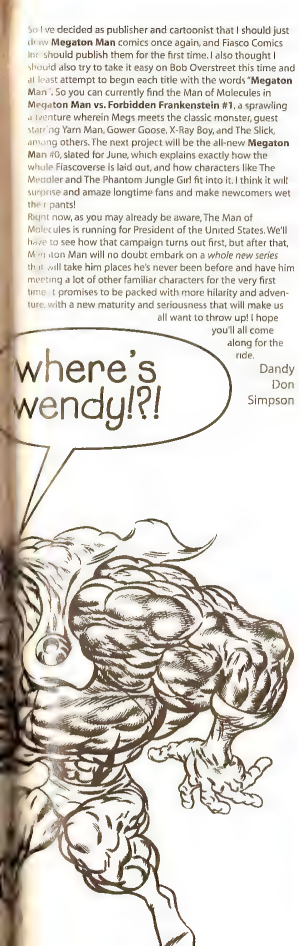
So I've decided as publisher and cartoonist that I should just draw **Megaton Man** comics once again, and Fiasco Comics Inc. should publish them for the first time. I also thought I should also try to take it easy on Bob Overstreet this time and at least attempt to begin each title with the words "**Megaton Man**". So you can currently find the Man of Molecules in **Megaton Man vs. Forbidden Frankenstein #1**, a sprawling adventure wherein Megs meets the classic monster, guest starring Yarn Man, Gower Goose, X-Ray Boy, and The Slick, among others. The next project will be the all-new **Megaton Man #0**, slated for June, which explains exactly how the whole Fiascoverse is laid out, and how characters like The Meggler and The Phantom Jungle Girl fit into it. I think it will surprise and amaze longtime fans and make newcomers wet their pants!

Right now, as you may already be aware, The Man of Molecules is running for President of the United States. We'll have to see how that campaign turns out first, but after that, Megaton Man will no doubt embark on a *whole new series* that will take him places he's never been before and have him meeting a lot of other familiar characters for the very first time. It promises to be packed with more hilarity and adventure, with a new maturity and seriousness that will make us all want to throw up! I hope you'll all come along for the ride.

Dandy Don Simpson

I've never been quite sure what The Man of Molecule's appeal is exactly. I just know that whenever I go to a comics convention, I'm billed as "The creator of Megaton Man!"

Don Simpson



by Nick Wyche

nickspicks

SKATING ON THE EDGE

A term that's been bandied about a lot lately is "the Alternative Mainstream." These are comics that cross that barrier between mainstream fiction and a more mature literate sensibility. Books like **Madman**, **Bone**, and **The Jam** began the trend, showing an exuberance and joy for the material that made most of us fall in love with comics in the first place. But they also approached the trends with a sophistication that makes the books entertaining to adults without losing their sense of fun.

Recently, Slave Labor Graphics began Amaze Ink, an imprint dedicated to the publication of "alternative mainstream" books. The first three titles from the imprint have been **Replacement God**, **Skeleton Key**, and **Scarlet Thunder**. The first release, **Replacement God**, by relative newcomer Zander Cannon (**Chainsaw Vigilante** from New England Comics Press), is the story of Knute, a prisoner in the dungeon of an evil King. Knute spends his day planning and executing escape attempts. After his 346th attempt, the evil, nasty, King discovers that Knute might one day rise up and overthrow him. The King decides to throw Knute out of the castle instead of killing him. (How sweet!) Well, as it turns out, this may not be such a great idea, since the King discovers a prophecy that says that Knute will become a new god. Cannon's wry sense of humor and incredible style of storytelling makes this fantasy tale a great ride and a lot of fun.

Andi Watson's **Skeleton Key** is one of those books that's impossible to pin down. It's a super hero book with fantasy overtones that's mostly about what it means to be a teenager growing up in an isolated small town. It's about a girl named Tamsin who's smart, cute, and very strange! Tamsin finds a skeleton costume and a giant key that, when used in conjunction with each other, enables her to jump around dimensions. In the first dimension she jumps to, she picks up an adolescent fox-goddess named Kitsune who winds up getting stuck in our dimension. Now Tamsin has to deal with a fox tailed, 500 year old teenager with a sugar addiction that could put Hostess out of business. Together, they'll

probably figure out how to use the skeleton key, if Tamsin can just find a way to keep out of detention.

Finally, Dan Vado's and Rick Forgus' **Scarlet Thunder**, reworked from a **Flash** treatment that Vado pitched to DC, is the story of two super-speedsters created by the U.S. Government during WWII. One speedster is the government's P.R. boy, the public hero. The other is the secret weapon, the covert hero. Both want to be the best, both hate each other, but both love the job. Vado's grasp of the superhero genre and Rick Forgus' unique art style combine to create an original and compelling story.

Something all these books have in common is a great sense of fun. If you're missing that in comics, pick them up.

self-service

Welcome once again to the only column in the industry dedicated solely to the thriving art of self-publishing. This month, we take a long hard look at ***Kiss &Tell****, by Patty Breen, one of the most authentic voices to grace the industry since Adrian Tomine. Her first issue of the book, with a color cover and black and white pages, has done extremely well, and issue two has just come out just this month. You can get #1 or #2 for $3.00 each from: Patricia Breen, 850 Schuylkill Road, #CC-2, Kenilworth, PA, 19465.*

FAN: What made you actually decide to write a comic book?

Patricia Breen: I'd always wanted to do comic books since I was 12. About a year ago, I sort of thought the comic book industry might not be around if there weren't books to appeal to a lot of people rather than a bunch of books with big breasted women and swords and blood. The time seemed right.

How much of your life do you really let seep into K&T?

Well, I don't want to exploit the people that I know, so anything that's fictionalized is pretty much coming from that. Things are going to get more personal in **K&T** number three. The way I see the book right now, each issue is occurring as an individual conversation. And when you first meet somebody, you don't tell them everything about yourself. I'm trying to keep the book focusing on various kinds of stories too. I don't want to slip into the mundane.

What's coming up in K&T?

We're the next issue (#3) will be taking place in the back of a school bus, smoking cigarettes, because Gene (McDonald, artist, insisted on having someplace we could smoke for the next issue. So we're going to be smoking cigarettes in the back of a school bus because the theme for the next issue is that all of the stories are school-related somehow. It's not going to be a moving school bus, it's just sitting there.

If someone were thinking of starting their own comic book, would you recommend them doing it or tell them it's a tremendous pain?

You really need to want to do it with every fiber in your body. When comics are done half-heartedly, and there are tons of them on the market right now, you can tell right away. The ones that have their heart and soul just scrunched into every page are the ones that shine. It's a lot of work.

What will make or break the industry right now is if small publishers can actually learn about the business, it will just completely change the industry. There's a lot of good product out there right now that the general public doesn't know about. But we just don't have the audience we need. I mean, take a book like Kyle Baker's **Why I Hate Saturn**. I mean chla pets sell more than that book, and they're pretty much the same price, right?

Sure.

That makes no sense—you can get so much more, intellectually, from that book. The entertainment value by comparison is just ridiculous.

How do you feel as a woman in the comic book industry?

I've always thought the comic book industry was very male. I know that 99% of the people reading **K&T** are men, so I will admit, I'm writing for a male audience. I'm not writing exclusively for men, but I'm not writing PMS jokes either. Everything that's been written about comics for women has been written by a man, so....

Yeah, but when women are growing up, they're not given comic books either.

Oh, I was totally abused as a kid for reading comic books, it was a guilty pleasure. I'd read comic books when I was really young, but the only comic I ever bought regularly was **Star Wars.** It sucked. I mean every issue sucked. And that's really where I formed my impression of comic books. The first comic book, though, that really blew me away was **Elfquest**.

I had a letter printed in **Star Wars**, but I wrote it under a pseudonym so that no one would know I wrote it. And it worked, but for six years, literally, until I was 16, I was getting these vile sex letters from convicts in prison, because they printed my address. I ended up getting these psycho letters from all over the place. True story.

Do you self-publish? Let us know. Send old Star Wars stuff and a couple issues of your own book to Taph the Self-Service Guy, Overstreet's ***FAN****, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093. We'd love to feature your work soon.*

FAN FAVES

THE SATURDAY MORNING COMIC
Marvel Comics

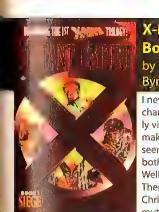
The cover of this comic states: "See indie rockers battling against The Evil Suits." The cover also announces "Thrill to: The liberated Liz Phair! The melodic Matthew Sweet! The rollickin' Ramones! The cultured Collective Soul!" Now I might be wrong here, but don't all of these band have contracts with major record labels? How exactly are these bands indie rockers? This tie-in to the **Saturday Morning Cartoon** CD is about a man from the future who visits record producer Ralph Sall in order to enlist his aid in saving music in the future. To do this, the two visit bands (all of which contributed to the CD) to record covers of cartoon theme songs to cause chaos in the future and free the kids from the sanitized music product of The Evil Suits. The project, most likely contrived by modern day Evil Suits to make a buck and present semi sanitized big-label rock bands as independent, featuring a script by Sall (with Mike Lackey) and art by numerous people including Tim Sale, Chris Bachalo, Rick Geary, and Rick Parker, is every bit as evil as the The Suits that these bands battle against. When will someone do battle with the Evil Suits that release sanitized comic product?

—Benn Ray

CAPTAIN AMERICA #450
Marvel Comics

Buy this issue!!! Now that I've got your attention, #450 begins "Man Without A Country," the last Mark Waid/Ron Garney storyline for Cap, and it's yet another example of why this creative team made the book as hot as it's ever been! From events that transpired in their "Operation: Rebirth," the U.S. Government is in fast pursuit of Captain America for siding with his greatest foe, the Red Skull. Add that someone in the upper echelons of power is trying to get the Super Soldier framed for treason, and what you have is the makings of another fast-paced, action packed epic! With this landmark issue, Waid and Garney continue to produce a very cool book that never, ever disappoints and what they've brought to **Captain America** speaks volumes! I suggest we all take careful notes because this is what great comics are all about!

—Scott Braden



X-Men Mutant Empire: Book One—Siege

by Christopher Golden
Byron Preiss Multimedia

I never understood how the idea of translating comic book characters into novel form got started. Taking such uniquely visual material and removing the art, the very thing that makes you choose, say, **Spider-Man** over **Moby Dick**, seemed odd. Don't get me wrong, I'm a voracious reader of both books and comics, but prose comic book adventures? Well, I just wasn't convinced.

Then I read **Siege**, and surprise—I was impressed. Christopher Golden does a great job of bringing those mutants we all know and love to life. In this first book of a trilogy, Golden sets up the **Mutant Empire** story while keeping things moving at a steady clip. Charles Xavier is every bit the leader, and Magneto stands out as quite a regal, tragic figure. Oh, and those X-Men are in it too. The book leaves you hanging with a dark, dramatic final scene—this is **Book One**, remember. But there's mutant action and excitement all the way through, and even some nifty illustrations from Rick Leonardi and Ron Lim. I still don't get this whole comic book novel thing. But if they're all like this one, I suppose I can live with it. Hmm, when's the next one coming out?

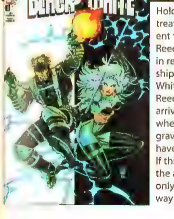
—Arnold T. Blumberg

EXCALIBUR #96

Marvel Comics

At last! Some villians I can relate too...The Hellfire Club, well the British branch, anyway. All they want to do is rule the world. I don't have a problem with this. It's not like they're running for office. Ya' see it's simple, all they have to do is take control of a British secret agency, deal with the rival New York Hellfire Club, the renegade Sebastian Shaw, and our favorite band of European mutants Excalibur, nothing to it. Writer Warren Ellis has created more intrigue than a James Bond film in just one issue of **Excalibur**. **Excalibur** #96 sets an ominous stage for future issues. The new looks for Nightcrawler and Meggan, the mysterious return of Alistaire Stuart at the X-Mansion(!?), all the double crossing, backstabbing, and great art Carlos Pacheco (fresh from the B'shop mini series) makes the perfect point, for those who haven't realized it yet, that **Excalibur** is one of the best books out there. C'mon, great art, great story, all this and it doesn't have an "X" in front of the title, okay it's the second letter, sue me, read it anyway.

—Jeff Dillon



BLACK & WHITE #1

Image Comics

Hold on to your seat folks, because Image has a treat for you. Art and Pamela Thibert tell a different tale between the good guys and the bad. Reed Blackett, an ex-cop who can't seem to stay in retirement, is called upon to join in a partnership with Whitney Samsung (aliases Black and White). Someone really wants to get even with Reed enough to shoot at him as soon as he arrives in England. And things only get better when he's attacked while visiting his father's grave. If you want to know what happens, you'll have to pick up this hot comic before it's too late. If this review hasn't convinced you, just check out the art also done by Art Thibert. Oh and I have only one question...who is this Juju chick anyway?

—Cathy Disbrow

Differing Views

GEN[13]: ORDINARY HEROES #1

Image Comics

A GREAT READ!

How can you not like a book in which a main character dies on page two? I'm not going to tell you which of the Gen[13] crew apparently bites the dust, and I couldn't tell you how it happens (we'll have to wait for #2 to see that), but I will tell you that this is the best thing the Gen-gang has done since, well, the original mini-series. Adam Hughes sends Lynch over the edge (maybe) as he rounds up Grunge and company to stop some "nameless horror" that no one sees until the last page. But before then, the ship carrying our favorite heroes explodes, Fairchild starts throwing cars around, and...well, just read it yourself. The art may be a little different, but it's still eye-popping, and, honestly, there's more fun in this one than the Warner Bros. water tower.

—Christopher Woodward

WHERE TO BEGIN...

Adam Hughes drawing all that curvaceous, teenage, angst-filled flesh? "Count me in!" "Sign me the Hell up!" That was me when I *first* heard about it. This is *me now*: "Where the Hell has all the fun gone?" "Where's the laughter?" and "What's the deal with this *grim and gritty* stuff?" Boy, I certainly do sound a little angry about this turn of events. But these characters are teenagers with piercings, tattoos, and super powers. Sounds pretty simple; sounds like the makings for some fun, some good comic reading. There should be no *grim and gritty*, it should be fun. Not all champagne and roses, but give me a little fun. In fact, give me the regular series.

Joseph P Rybandt

FLASH #112
DC Comics

Have ya heard about this Mark Waid guy? He writes a bunch of comics and he writes them really well. He's been writing the **Flash** for a pretty long time, and it is one of the best reads out there. His characters are believable, I mean they do stupid things, just like everyone else.

This issue is a good starting point if you've never given the **Flash** a shot. Ya see, the Flash gets his power from this "speed force" thing, except he went a little too fast and disappeared. Enter John Fox, a throw-away character from a **Flash Special** that came out a billion years ago. Now here's where Waid's skills really kick in, he's taken this character and given him a really cool life. It's like he's been with the reader and the book for a really long time. Fox also appears to be making time with Wally's chick, but only time will tell where that's going. Check in, and check this out.

—Joseph P. Rybandt

MARS ATTACKS #6
Topps

There is a reason we keep talking about **Mars Attacks**: it's one of the few books just about all of us at **FAN** agree on (not many books fit into this category). Dwight Jon Zimmerman's scripts have picked up right where Keith Giffen's left off at the end of the original mini-series. Hugh Haynes has stepped in nicely for Charles Adlard on art, and the covers (such as this issue's killer Walt Simonson number) have been outstanding. What is there not to like about this book? Not much, bucko. "The Rescue of Janice Brown—Part One," and "The Origin of Tiger Team" (yeah, that's two titles, but you'll have to ask Topps about that) is a pretty good story and is clearly setting up all sorts of future storylines. Haynes' pages 2-3 splash page is highly Kirby-esque (in a good way) and the rest of the art shows a lot of promise for the future (hey, it's his fault he follows the *perfect* **Mars Attacks** artist on the book?). His Cannibal Ann is particularly cool. You know there's a movie coming. Blah blah blah blah. I don't care about the movie, okay? I mean, I hope it's good and everything, but how about good comics? This IS good comics and that alone is reason why you should check it out.

—J.C. Vaughn

Scud
THE DISPOSABLE ASSASSIN
Second Printing
"Man is the Silliest saying" And when do you get it?
Another weekly reminder" AFTER 2 TIME

SCUD THE DISPOSABLE ASSASSIN #1 (SECOND PRINTING)
Fire Man Press Ltd.

They say this comic is going to be a movie. *They* say "Don't drink the water in Mexico." *They* say "Why do you spend all that time in the bathroom with those bad girl comics." Basically, *they* say a lot of stuff. What *they* might not have said is just how funny, whimsical, and enjoyable Rob Schrab's madcap misadventures of a disposable robot assassin are. Here's the deal, Scud is a make/model of assassin that self-destructs after it kills its programmed primary target. Scud becomes aware of its dilemma, so then the trick becomes to not kill the target, but to permanently immobilize it and keep it barely alive so that it can remain alive. If you've read any of the recent issues, you know this is problematic if the target gets better and isn't thrilled that someone's tried to kill it. This issue reprints the first black and white edition with an extra, it's in color (and the coloring is really nice). One other cool aspect of this book is that Schrab casts actors to play sis characters, easily giving you an idea of what each one would sound like when you read those fun little dialogue balloons. This is not your everyday comic, which is probably why *they* say this is going to become a film.

—Benn Ray

MIKE GRELL'S MAGGIE THE CAT #1
Image Comics

Not all that long ago, I was a much bigger Mike Grell fan than I am now. The early issues of **Jon Sable Freelance** came as close as a comic has come to capturing the action-adventure genre I love in film and fiction. **The Long Bow Hunters** and the early issues of his run on **Green Arrow** were tales of a man defining himself told under the guise of a superhero book. His **Warlord** was fun, and **Starslayer** was an important early creator-owned title. And then...**Shaman's Tears** was a book I tried to love, but even Sable couldn't save it. **Bar Sinister** had some potential, but it didn't click. The **Starslayer** reprints were massacred by the publisher. Possibly reflecting his choice of art assistants or publishers, it doesn't seem like these books received Grell's full attention. Thankfully, this is not true of **Maggie the Cat** #1. What an amazing revitalization! Good story, great set-up and re-introduction of the old **Sable** character, and finally, finally, *finally* some really good Grell art. Fans of Grell at his best who have recently been put off, you owe it to yourselves to read this comic. Great stuff!

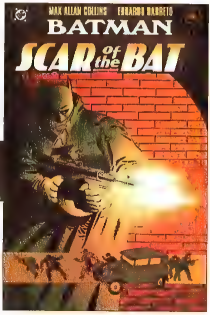
—J.C. Vaughn

SIN CITY: THAT YELLOW BASTARD #1

Dark Horse Comics

Frank Miller's move to **Sin City** was pretty damn gutsy. Back when the work was first introduced in the pages of **Dark Horse Presents**, comics fans were a little skeptical, I mean, come on it's black and white! Miller, however, did not disappoint, and continues to not disappoint with this new foray into the crime and sex-filled streets of Sin City. It's all here: a retiring cop (with a really cool scar over his eye) on a last crusade, his corrupt partner, gun shots, fights, beautiful art, incredible pacing, I could go on and on. Miller has promised to return to **Sin City** again and again, and the comics world could not be happier.

—Joseph P. Rybandt

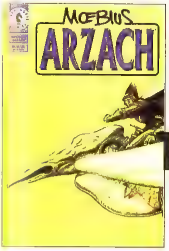


BATMAN: SCAR OF THE BAT

DC Comics

Just when you think they've run out of good Elseworlds stories, writer Max Allan Collins (**Mike Danger**, **Ms. Tree**) and artist Eduardo Barreto (**Mike Danger**) drop a pretty decent little number into your lap. Here's what you get: Batman and The Untouchables versus "Scarface" Al Capone and his mob. Believe it or not, it actually works pretty well. Collins is, of course, an accomplished crime novelist, and his research pays off in this story. He's able to infuse his script with actual lines from Elliot Ness and they help give the story the feel of those bygone days. Although Barretto's art here is not his best work, it's still better than most of what's out there today, so take that as a plus. The Batman legend, not tied to the Wayne family as it has been in a few other Elseworlds stories, lends itself well to the Untouchables. All in all, a good experience.

—J.C. Vaughn



MOEBIUS: ARZACH

Dark Horse Comics

Surely it cannot be said enough that we are all only strange and simple creatures, but it must be known that only a chronicler such as Jean "Moebius" Giraud could wade so deeply into ourselves and emerge with such lush prizes as might be found here. The vibrant color and immense scope of these works ramble roughshod over the meanderings of weaker so-called talents, whether there be words (as with the second part of the book) or not. It should be said, if my own scrawlings be trusted, that the wordless title stories are in fact the grandest of the set, marrying a simplicity of story with vaulting implications as bespoken by the art. Tis a shame, forsooth, that the textual dialogue has left me incappable of speaking in any fashion but thusly, and that I continually attempt to harness my desk chair and fly.

—Christopher Woodward

DEFCON 4 #1

Image Comics

In this highly anticipated 4-issue mini-series from WildStorm, we're introduced to four young people living in slightly different times and areas of a futuristic Tokyo. Ryka the beautiful sensualist, Diano the tortured artist, Miko the warlord's daughter, and Jadon the professor are all having horrible dreams—the same dream! In their tortured sleep, they become genetically-enhanced warriors under the command of The Patron, fighting an army of Cymutants. Writer Jeff Mariotte spins an elaborate tail of mystery and fear, while artist Mat Broome renders a spectacular 23rd century Tokyo skyline (complete with a color-coded guide-map in the back)! Make sure you pick up this whole mini-series, and the special **DefCon 4 #1/2**, offered exclusively in...um...oh yeah, last month's **FAN**!

—Brady Darvin

VIRGINS AND MARTYRS
by Simon Maginn
White Wolf Publishing

A disturbing book about a disturbed man, although he doesn't start out that way. With the use of horrific situations and graphically shocking scenes, Simon Maginn leaves us adrift in long forgotten emotions, searching for resolution and safety from down-right, honest fear. This is not that same ethereal fear that skims lightly across a page. This is the stuff that grabs your attention and holds you from reading to reading—and although the ending provides a certain amount of relief, the book as a whole leaves you with a very different sense of redemption and murder and how they both can be offered for love. Known for his first book, **Sheep**, Simon Maginn again has shown us the slim ledge path and invited us to enjoy the view.

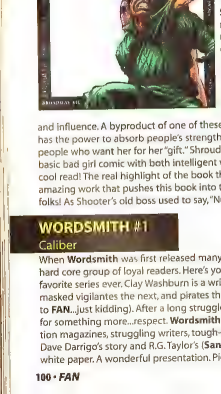
—Travis Younkin

VARIATIONS ON THE THEME #2
Scarlet Rose Productions

Francisco Manuel Rosa is the creator of this fine book from north of the border (why is it all the cool stuff is coming out of Canada lately?) that explores just what its title says it does. The "theme" here cannot be completely defined, but all three stories leave you feeling a sharp emotion for one of the characters and a sense that you've known these people before. Due to this, the writing is the strong point here (Rosa does both the art and the writing), with art accentuating the story in all but the last of the three pieces. Strangely, that last one, told on only two pages and with no words at all, is the best, as it reveals a depth to Rosa's storytelling that had been only hinted at in issue #1. As you stare at those two pages, you'll realize Rosa is telling a story about you, something many great comics have taken many an issue to do

—Christopher Woodward

FATALE #1
Broadway Comics



I've seen you all looking around at your collectible shows and your comic book shops, trying to find that next really cool comic. Well, look no further! From the pages of **Powers That Be** and **Shadow State,** and the imagination of Shooter & Co., comes Broadway Comics' **Fatale.** For centuries, those in power have used archaic rituals and human sacrifice to keep their wealth and influence. A byproduct of one of these ceremonies, Fatale, has the power to absorb people's strengths and skills, allowing her to evade the countless number of people who want her for her "gift." Shrouded in mystery and not much else, **Fatale** beats out your basic bad girl comic with both intelligent writing and an **X-Files**-like edge that makes this just a very cool read! The real highlight of the book though, is the art. Illustrator J. G. Jones continues to produce amazing work that pushes this book into the "must have" category! This is quality entertainment, folks! As Shooter's old boss used to say, "Nuff Said!"

--Scott Braden

WALTER—CAMPAIGN OF TERROR #1
Dark Horse Comics

Poor Walter. First the police kick in his door. Then they arrest him, after he throws one cop through a brick wall, and to top it all off he's charged with murdering twenty-eight people. Walter isn't having such a great day, but things won't get any worse. At least not in this issue, because the mayor of his fair city is as twisted as they come, and he wants to see Walter convicted. So, who exactly is the bad guy of this story? Well, you don't think I'm going to give anything away, do ya?! John Arcudi does a great job with the storyline, even though this isn't the type of book I usually read, I found myself flippin' pages like you wouldn't believe. The art was really good, thanks to Doug Mahnke and Keith Williams. The cover is one of the coolest I've ever seen, check out those chains and definitely check out this book!

—Jennifer Unglesbee

WORDSMITH #1
Caliber

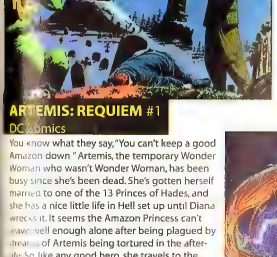
When **Wordsmith** was first released many moons ago by Renegade Press, it grabbed up a small, hard core group of loyal readers. Here's your chance to find out why they remember it as one of their favorite series ever. Clay Washburn is a writer in Depression-era America. He writes westerns one day, masked vigilantes the next, and pirates the day after that, all for a penny a word (something similar to **FAN**...just kidding). After a long struggle, he's finally making it as a writer, but now he's struggling for something more...respect. **Wordsmith** is a guided tour through the old-style world of pulp fiction magazines, struggling writers, tough-nosed editors (hey, wait, it *is* like **FAN**!) and the Depression. Dave Darrigo's story and R.G. Taylor's (**Sandman Mystery Theatre**) art look great on the Caliber white paper. A wonderful presentation. Pick it up

—J.C. Vaughn

THE DREAMING #1
DC Comics/Vertigo

Set in the land of our unconscious, this new series is based on Neil Gaiman's creations in **The Sandman**. Many fans hope with the ending of the groundbreaking Gaiman series, this comic will fill the void that is left. Will it? Well, you just can't tell from one issue. Writer Terry LaBan's story, featuring brothers Cain and Abel, is intriguing. Goldie, Abel's golden gargoyle, takes off when it has all it can stand of Cain's cruelty to his own brother. The two then begin searching the Dreaming to find the missing creature. However, Goldie isn't your average Gargoyle, as this first issue alludes to. And as a unique thing, there are others who would like to possess her. It's kind of like that whole collector mentality thing. Anyway, Peter Snejbjerg's art adds a sense of creepiness and drama to this dream realm, as he blends horror and fantasy with good results. So is this the next **Sandman**? No. There is no next **Sandman** just as there has never been, or will never be, another **Watchmen** or **Dark Knight Returns**. However, is this book the next **Dreaming**? Based on this one issue, it looks to have a good shot.

—Benn Ray



ARTEMIS: REQUIEM #1
DC Comics

You know what they say, "You can't keep a good Amazon down." Artemis, the temporary Wonder Woman who wasn't Wonder Woman, has been busy since she's been dead. She's gotten herself married to one of the 13 Princes of Hades, and she has a nice little life in Hell set up until Diana wrecks it. It seems the Amazon Princess can't leave well enough alone after being plagued by dreams of Artemis being tortured in the afterlife. So, like any good hero, she travels to the Netherworld to save her sister, who, ironically, saves her. The issue ends in a rather dramatic rebirth scene and it's not clear where writer William Messner-Loebs will take us from here. But wherever it is, if this issue is any indication, it'll be a lot of fun. Plus, the pencils by Ed Benes and inks by Doug Selogy really help satisfy those who miss the Messner-Loebs/Mike Deodato run on the regular **Wonder Woman** serie

—Benn Ray

THE X-FILES #12
Topps

This last installment of a 3-issue story arc begins with every X-Files fan's dream—a Senate hearing where Mulder unveils hard proof of his years of searching: the body of an alien. Of course, the whole thing quickly proves to be just that—a dream, and Mulder and Scully realize their memories have been manipulated. After seeing Gillian Anderson on **Letterman** last week wearing a high-cut, split skirt I'm suddenly a more devoted fan of the series. This plotline has a lot of players, from a schizophrenic to a cannibal, but if you pay attention (and read at least the previous four issues) you'll have a ball with writer Stefan Petrucha and artist Charles Adlard's weaving of what would be an incredible TV *X-Files* tale!

—Brady Darvin

ARE THEY STILL GOOD?

• a brief survey of titles we've recently reviewed •

THE BATMAN & ROBIN ADVENTURES • DC Comics
Fundamental Dark Knight and Boy Wonder with all the style and panache of the cartoon.

THE BOOK OF BALLADS AND SAGAS • Greenman Press
Charles Vess' first self-publishing venture deserves to be a hit.

BOOKS OF MAGIC • DC Comics/Vertigo
Here's hoping that it'll fill the void.

IMPULSE • DC Comics
Read. Rinse. Repeat.

INCREDIBLE HULK • Marvel Comics
The **Future Imperfect** sequel "Ghost of the Future" is wrapping up and you'll be sorry if you missed it.

PREACHER • DC Comics/Vertigo
Amazing how this book is starting to show up on other magazines' lists, too, eh? Remember where you read it first.

SEEKERS INTO THE MYSTERY • DC Comics/Vertigo
We're not quite sure where writer J.M. DeMatteis is going with this, but the run is in the getting there.

SHADOW STATE • Broadway Comics
What would really happen if Generation-Xers got super powers.

STARMAN • DC Comics
James Robinson is another writer making a great big, well deserved mark on comics in this case with the stellar help of Tony Harris and Wade Von Grawbadger.

STAR WARS: SPLINTER OF THE MIND'S EYE • Dark Horse Comics
Easily one of their best **Star Wars** comics ever. Dark Horse has a really cool book with this one.

STRANGERS IN PARADISE • Abstract Studios
Have you ever noticed how many "good" books start with the letter S?

jeff marcoute

the marvel deal (shudder)

Much as been said about the deal Jim Lee and Rob Liefeld made with Marvel to produce the **Fantastic Four**, **Iron Man**, **The Avengers**, and **Captain America**, and some of it even makes sense. But some of it doesn't.

The least sensible things being said are the ones that offend me the most. Not because I'm an Image flack (I'm not, I'm a WildStorm flack) but because I like to think of myself as being a sensible guy who can look at a situation from more than one angle. But, in some cases, the angle from which people are looking is from deep inside a rut somewhere.

The least sensible things are these that the deal means the end of Marvel. That the deal means the end of Image. Or that the process of founding Image was to put the founders in a stronger negotiating position for when they "went back to Marvel." Being basically a linear thinker, I'll take them in order.

The end of Marvel? With a couple of exceptions, Marvel hasn't been burning up the sales charts for a long time now. Marvel is now in the entertainment industry. Most of their money comes from licensing their characters for merchandise, TV shows, movies (yeah, so far they all stink, but there's always hope...), etc. They publish comics to keep those characters alive and to test new ones. And, for a few boom years, they published comic books because there was good money to be made from them.

Not any more. The kind of publishing dollars Marvel was doing three years ago are gone. On the basis of that dollar volume, Marvel had built up a huge infrastructure of employees and freelancers. The audience just isn't there now, though, and it would have been stupid for Marvel to keep the status quo. Comic books may be a passion or a hobby to you, but, to the people who make a living out there, comic books are also a business. The suits at Marvel have to make decisions on the basis of how their bottom line is going to look to the stockholders. If the results of those decisions are great comic books, then everyone is happy.

In this case, the suits decided to farm out some of their books to proven heavy hitters, people whose names and talent could hopefully create enthusiasm and interest in their properties. Other titles are being canceled, which makes good fiscal sense from their point of view. There will be a lot more attention paid to the aforementioned titles for the next year or so than there might have been without their new big-name creators. Marvel gets to keep these titles alive while focusing its primary efforts on its best-selling lines, the **X** and **Spidey** books. If you quibble with the choice of books, I'll point out that Rob and Jim were asked what books they'd like to work on—had the deal been that they took **Barbie Fashion** and **Night Thrasher**, not only would the deal not have happened, but no one would have paid any attention. If you want to make a big splash, you make aggressive moves.

By cutting costs, focusing on its strengths, and keeping its licensable products alive and in the public eye, Marvel made some wise business moves. Don't count it out yet.

The second two items can be addressed together with a big "Wake up, people!"

In just a few short years, Image has grown to be the biggest competitor Marvel and DC have ever had. Whether you like Image's books or not (and if you like comics at all, there is something to like, whether it's the mainstream super-hero titles, or **Astro City**, or **The Maxx**, or **Bone**), you have to admit that the Image founders have done what they set out to do. They intended to create an alternative company where they and like-minded creators could publish their own ideas, retaining creative control over them as well as owning the ancillary rights. And they did. As a side effect, Marvel and DC ended up raising their freelance rates and being more generous with benefits, so every creator who has cashed one of their checks in the last three years should be thanking Image for existing rather than harping on its shortcomings.

Image is a very diverse set of companies, and the Image owners are doing what almost every comic book creator wants to do. Like Spawn or hate him, Todd tells the story that he wants to tell in his own way, and the sales figures tell us that a lot of other people like his approach. Erik is happy doing the **Savage Dragon** as his story, his way. These are both just as independent as books like **Stray Bullets** or **Eightball**.

Rob and Jim have different approaches to storytelling; they like big, interrelated universes (like the Marvelverse they loved as kids). So where some creators would be happy with one book, their ideas flow out into more titles, and they have bigger support structures because of that. The deal they made with Marvel doesn't interfere with what they're doing at their own companies. In fact, the deal will likely result in bringing more income into the studios of Rob and Jim, which will strengthen those studios. And the deal is not with Image, so anyone who says that the founding of Image was a negotiating tool is ignoring the other partners, who are not part of this deal.

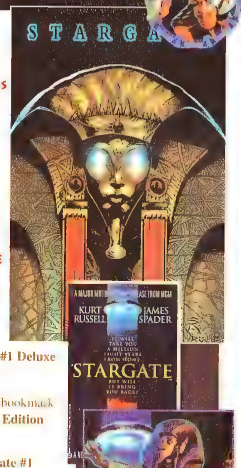
Still, if you can detail for me how this will mean the end of Image, I'd be interested in hearing your ideas. This business can always use creative people. ■

ENTITY COMICS

STARGATE™ CONTEST

ENTITY COMICS IS ADAPTING THE BLOCKBUSTER HIT MOVIE STARGATE TO COMICS, BEGINNING WITH STARGATE #1, SHIPPING THIS MAY! STARGATE IS A DOORWAY TO A CIVILIZATION MILLIONS OF LIGHT YEARS FROM EARTH, DISCOVERED AT THE SITE OF THE PYRAMIDS IN EGYPT, THE STARGATE TRANSPORTS A TEAM OF INTREPID MILITARY ADVENTURERS TO A PLANET WHERE THEY CONFRONT THE EVIL ALIEN GOD RA, WHO INTENDS TO DESTROY EARTH WITH A NUCLEAR DEVICE!

TO CELEBRATE THE LAUNCH OF ENTITY'S NEW COMIC ADAPTATION, WE'VE GOT A BUNCH OF GREAT STARGATE STUFF TO GIVE AWAY PLUS AN ORIGINAL PAGE OF ART FROM THE COMIC BOOK!



Grand Prize (one winner): A page of original **Stargate** comic book art, signed by artist Shelby Robertson and writer Don Chin, a *Ra and Horus* vinyl model kit from Horizon, a Stargate Hologram Collector's Watch from 3-D Arts, a **Stargate** paperback book with bookmark from Signet Books, and an autographed copy of **Stargate #1 Deluxe Edition** comic book from Entity Comics!

First Prize (three winners): A Stargate paperback book with bookmark from Signet Books, and an autographed copy of **Stargate #1 Deluxe Edition** comic book from Entity Comics.

Second Prize (eight winners): An autographed copy of **Stargate #1 Deluxe Edition** comic book from Entity Comics.

Just fill out the coupon below and mail it back to: **Gemstone Publishing, Inc., Stargate Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**

NAME _____

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No purchase necessary. Print your name, address, telephone number, and age on the entry coupon or a 3 x 5 card and mail it to: **Gemstone Publishing, Inc., Stargate Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by June 1, 1996, which is the closing date of the contest.** Winners will be selected by a random drawing to be held no later than June 15, 1996. Winners will be notified by phone or mail by June 21, 1996. Odds of winning will be determined by the number of qualified entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate families, or employees of Gemstone Publications, Inc., Gemstone Publishing, Ltd. or Diamond Comic Distributors, Inc. Estimated retail value of prizes is as follows: Grand prize: $200. First prize: $30 each. Second Prize: $5 each. Local, State, and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value than listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, taxed, or restricted by law in accordance with its purpose and rules. For the names of winners or all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. "Stargate" is ™ and ©1996 Le Studio Canal +. U.S. All Rights Reserved. TM designates a trademark of Le Studio Canal + U.S.

FAN 5

Welcome to the fifteenth floor, ladies and gentlemen. Here you'll find hunting apparel, children's footware, hygiene supplies, the automotive section, large appliances, people running with scissors, the famous **FAN** snack-bar (now owned and operated by Brady Darvin), and the fifteen hottest books in the building!

1

LADY DEATH II #4
Still holding the top spot, but the variant/bad girl thing is starting to leave the hearts and souls of the comic fans.

2

PREACHER #1
Others can say it (you know who you are) but **FAN** was there from the start. Not for the squeamish, but that's what makes it so much gosh-darned fun!

3

PREACHER #2
A new case of the terrible twos. Everyone thought **Preacher** was a mini-series and they ordered conservatively. But there ain't nuthin' conservative about Garth Ennis and **Preacher**.

4

SHI #1
Slip-slidin' its way down the list, but still #1 in our hearts.

5

LADY DEATH II #1
Oh Lady Death, why are the fans forsaking you?

6

GEN 13 #1 (variants)
These kids have staying power! They're entrenched on this list and come Hell or high water, they're not budgin'.

7

GEN 13 #2 (miniseries)
I'm not going to pay a lot for this comic! Well actually yes you are, but it's worth every damn penny! And you can take that to the bank.

8

GEN 13 #1 (mini-series)
At the time, there was a glut of Image stuff, this one slipped in and decided to stay for awhile, and we're happy to have it

9

STRAY BULLETS #1
Makin' a break for the top of the list. Unlike any other comic out there, this is cool stuff, and people are finally catching on.

10

X-FILES #1
Scully and Mulder may be on their way to explore what hideous creatures and worlds exist outside the world of the **FAN** Fifteen.

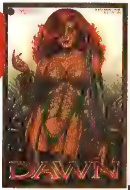
11

STARMAN #1
What a book! Once again other people may be saying it, but **FAN** said it first—this is a keeper!

12

POISON ELVES #1
Big bad human Drew Hayes, and big bad elf Lusipher have marked their territory (you really don't want to know how). Look for the trade paperbacks of Drew's old elf stuff to drive the fans into new levels of frenzy.

13



DAWN #1
The ultimate *bad girl* has been around for years, but her popularity has been skyrocketing all this time. Sirius is putting together quite a "stable of stars."

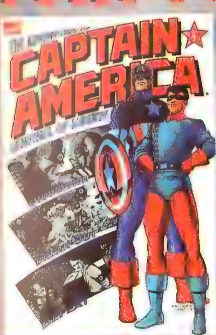
14

Captain America #445
Rumor has it that sales doubled after this spectacular issue hit the stands and the fans. Talk about taking a cold book and making it blazing hot!

15

X-MEN #25
Wolverine #100 is still lurking (at press time it wasn't out yet), but this book still holds the key to Wolvie and his absent adamantium.

FAN FLASHBACK



Adventures of Captain America #1-4
Marvel Comics
Cover Dates: September, 1991 to January, 1992
Scripter: Fabian Nicieza
Artists: Kevin Maguire, Steve Carr, Kevin West
Current Guide Price: $5.00

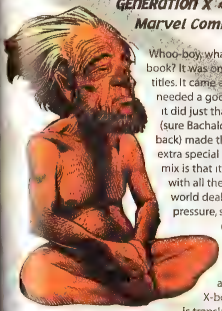
With Mark Waid and Ron Garney making **Captain America** one of the coolest comics currently published, it's only fitting to bring up another series that did justice to the ol' Sentinel of Liberty. Recapturing the flavor of the old Republic serials, Fabian Nicieza and Kevin Maguire retell the beginnings of Cap's career; from his last days as a ninety pound weakling to his first mission as America's Avenger. The series also recounts the beginnings of his partnership with Bucky, as well as his first run-in with the Red Skull. Beautifully illustrated by Maguire (Carr and West assisting) with Nicieza doing a hell of a job with the scripting, this is a fun series through and through. But don't take our word for it, read it yourself!

World's Finest #1-3
DC Comics
Cover Date: 1990
Writer: Dave Gibbons
Artist: Steve Rude
Current Guide Price: $4.00 each

Here's a trivia question for you: what two legendary superheroes were the best of friends until the early 80's? If your answer involves a certain Darknight Detective and a Man of Steel, give yourself a prize! Traditionally considered best buds, DC strained Superman's and Batman's relationship to the point that they only appeared to tolerate each other. So when word got out that these two legendary heroes were going to team up once again, fans didn't know what to expect. Looking back, let's just say that no one was disappointed! Our story begins with both Lex Luthor and the Joker deciding they're tired of constantly being thrashed by the good guys, leading to the two changing cities with each other. And with Luthor in Gotham and the Joker in Metropolis, much havoc ensues, forcing these two heroes with two very different outlooks on fighting crime to cooperate!! With Dave Gibbons' script and Steve Rude doing some of the best work of his career, **World's Finest** was not only a beautiful book to behold, but a lot of fun to read. Rude's Fleisher-influenced Superman combined with Gibbon's knack for storytelling make this book a modern-day classic. And hey, if you can't find the issues, buy the trade paperback. It's *that* good!! ■

FAN FORECAST

Hey kids! This Forecast is just for you. The following books deal with all you rambunctious, big-pants wearin', hip-talkin', loud-music-listenin', body piercin' fan boys out there. We think these are the books for you!



GENERATION X #1
Marvel Comics

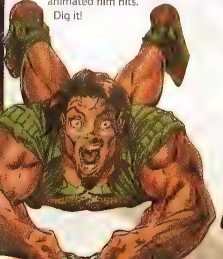
Whoo-boy, what can't you say about this book? It was one of the most anticipated X-titles. It came at a time when the X-Universe needed a good swift kick to the pants, and it did just that. Good story and good art (sure Bachalo is gone for now, but he'll be back) made this a hit with the readers. The extra special secret ingredient to this fine mix is that it's about kids. These kids deal with all the same crap that the rest of the world deals with, dates, pimples, peer-pressure, saving the world, the whole enchilada. The only difference is that they have mutant powers (hey, these days who doesn't). The other added bonus is that this is the X-book with the hype! That hype is translating to interest outside comics (a recent TV movie on Fox doesn't hurt). Be one of the hip kids, and check this out.

GEN 13 #1 (ongoing)
Image Comics

We could say the exact same thing about this one, but we'll go the extra mile and throw some new words down on the page. Variant covers and other such "gimmicks" aside, this is a cool book. It shook everybody up, from the first break-away mini-series to this ongoing series, these kids are here to stay. The combination of good art and a believable story (sounds like a trend to us) led the Gen kids to success. Not everyone can be Superman, but a lot of people can be an angst filled, hormones-a-poppin' teenager who can blow stuff up.

Look for more mainstream doings when that sure-to-be-cool animated film hits.

Dig it!



WHAT'S WHAT

a look at what's hot and what's not in comics this month

Mark Crane
LEE'S COMICS
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San Mateo, CA 94403
TEL (415)571-9469
FAX (415)571-9459

Hey, everyone! Here's the latest report from the multiple minds that move the comics selling machine that is Lee's Comics. Right! Enough conceit! On with the show…

BROADWAY COMICS

Most of the comics from Broadway have done only marginally well. The characters are not so new that they really stand out, and the stories do not seem that much different to the consumers. There is one exception: **Fatale** #1 just came out and sold out of 30 copies. I reordered 20 more and now have 10 left. After reading the comic I realized that this particular bad girl's story is much more interesting than the standardized bad girl story which relies mostly on T&A to sell the book. I predict that this book will become Broadway's flagship title.

CALIBER COMICS

Caliber is very similar to Antarctic Press in our stores when it comes to sales. Slowly but surely their titles have gone from obscurity to a small but definite niche on our new releases rack. The title that sells the best for Lee's is **Caweoman**, in particular, **Caweoman: Rain** #1. I ordered 25 copies and sold 18 the first week. Budd Root's art is good and, with time, will become even better. Give it a try. I'm sold.

DARK HORSE COMICS

I have only one title to comment on this month for Dark Horse. **Walter: Campaign of Terror** #1 just came out. I ordered 13 copies and sold 6 the first week. If you liked the new series **Cross** from DH, then you will like **Walter** as well. Decent art. Gritty story. Non super-hero. Good old Dark Horse.

DC COMICS

The "Contagion" storyline crossing over in most of the "Bat" titles and related spin-offs is a bigger success than I predicted. All titles sold out in the first week and all subsequent reorders sold out in the following three weeks. That pushed the sales numbers up to 50 and 60 copies a title. I think that this proves that multi-title story cross-overs are still a viable gimmick and will sell as long as publishers keep them to a minimum.

Death: The Time of Your Life #1 just came out and did extremely well. I ordered 100 copies and sold 75 the first week. Needless to say, I put in a big reorder. This book will continue to sell over the next couple of months. Especially since **Sandman** is canceled, readers will be looking to **Death** and the upcoming title **The Dreaming** (scheduled for April release) to get their monthly fix.

IMAGE COMICS

I ordered 110 copies of **Gen13: Ordinary Heroes** #1 and sold 90 the first week. High sales were to be expected! Add Adam Hughes and Mark Farmer to an already hot title and you have instant success. **Gen13** now out sells all Image titles combined with the exception of **Spawn** and **WildC.A.T.s**. These previous two titles combined to equal the sales of **Gen13.** Yow!

MARVEL COMICS

Captain America #450 sold out of 70 copies in the first week. I reordered 20 copies and have 8 left. I love what Waid and Garney are doing with this title and will be sorry to see them go when Liefeld takes over.

Marvel Vs. DC #3 just shipped. The results of the "Main Events" were predictable. Fans' votes were based on popularity and not on the individual powers of the heroes. Nevertheless, the cross-over is a big success. I received 225 copies of #3 and had 60 left at the end of the first week.

The remainder will sell quickly. Look for my report on the Amalgam comics next month. This should be very interesting.

SCARSDALE COMICS

I have been reading **Bru-Hed** since it first came out. I have steadily ordered 5 copies an issue and have eventually sold out of all of them. I like it because it is a humor book, giving me a break from the superhero saturated market. If you read **Hate** or **Cud** comics, you should give this book a try.

TOPPS

Space: Above and Beyond sold 20 copies in the first two weeks. The art by Yanick Paquette was a pleasant surprise. I have not seen this artist's work before but will look for it in the future when I'm ordering comics! Check it out.

SILVER AGE COMICS

The majority of Wall books that sold this month were Marvel and DC comics. Here's the List. **Amazing Spider-Man** #23 in VG for $7; #29 in Good for $11, #74 in VG for $12, #81 in VF for $19, #120 in Fine for $15 and #149 in VG for $20. **Fantastic Four** # 5 in Fair for $100, #6 in Fine for $332, #12 in Fair for $40 and #25 in Good for

Sell **Silver Surfer** #4 in Fair for $22 and #5 in VG for $18. **X-Men** #1 in Fair for $140, #3 in Fair for $27, #11 in Good for $19, #20 in Good for $10, #30 in Fine for $28, #46 in VG for $11 and #137 in NM for $13. For DC, **Atom** #8 in Good for $10. **Green Lantern** #27 in Good for $13. **Metal Men** #1 in Fair for $21 and **Superman** #89 in Fair for $20.

Quick note: While Lee's Comics does sell more old Marvel comics than DC, I want to point out that DC's are much harder to come by and sell even faster. This tends to give the Silver Age report a skewed look.

As a change of pace to end this month's report I thought it would be fun to give the results of the **Marvel Versus DC** voting that occurred in our stores. These results were tallied from 278 individual votes.

BATMAN	58%	39%	CAPTAIN AMERICA
SPIDER-MAN	73%	26%	SUPERBOY
SUPERMAN	57%	43%	HULK
WOLVERINE	68%	30%	LOBO
STORM	58%	39%	WONDER WOMAN

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Those action figures, anime, manga, phone cards, etc. taken over for bad comics? Not! These collectibles have taken away the people who were never really comic collectors in the first place. These people didn't possess the spark, the light, the addiction. Comic collectors are comic collectors, plain and simple. There is no middle ground, either you are or you are not. We collectors are a surviving bunch but unfortunately we don't multiply as fast as we should (we're too busy reading and buying comics). A true comic collector has a pile of comics by their bed, their favorite chair, around the kitchen, and yes even a few in their car. If you think you've grown out of it, think again. If you are a true collector, the spark IS still there, it's just waiting to be rekindled at a later date. I learn something new about comics everyday, and I teach somebody something about comics everyday. We comic collectors have to keep the hobby alive even if it means recruiting new readers ourselves. Keep fandom alive and spread around a little of what you know. Tell people about what you've read and get them excited about it. Our industry's survival depends on you. We can't survive without you. Let's get out there and bang the pavement. Man, am I smoking or what? I'm on a roll—don't make me stop. Well, enough of this, on to the market report.

There are so many books out there that have so much potential. I'll try to cover a few of them this time around.

Ka Boom!!! Ka-Blam!!! Ka-Plunk!!! What's Next? This is pretty much the way Image started out as it continues its downward spiral. Mind you, not all of the Image titles fall in this category, but more than half of them do.

Witchblade - Sold very well for us. #1 easily fetches $5.00 and is pretty much sold out around town. The demand is there, but no books. **Angela** #1 of the mini easily sells in the $10 to $12 range. Look for an increased interest in **Astro City** as people pick this up. Considering the glut of Image titles filling the shelves, some are still selling in decent numbers. A slow down on **Spawn** is and has been expected. Why? Everyone wants good old Todd back at the drawing board. Granted, the guys he's had doing the art chores have been doing a damn fine job, but people what the real deal. Older Spawn does still sell!

The only issues in demand from this company are **Star Wars** titles. Almost every issue is a sell out for us. With the movies slated to start next year, look for all the **Star Wars** to make a jump.

X-Files, X-Files, give us more? We haven't reached a saturation point yet. It seems the more we order, the more we sell. Fans seem to be crawling out of the woodwork. I could get $50.00 for a #1 right now if I had it. We haven't had any extra copies on the shelf, other than the newest one, since the series debuted. All kinds of back issue potential as we can sell every back issue we can get.

I have been one of the strongest supporters of this company since its inception. Talk about a bad rep. **Harbinger** #1 at $15.00—give me a break! How many of you dealers out there have a few of these laying around? But then again, who cares? Acclaim needs a new direction, new ideas. Please, no more **Magic** comics. This particular type of comics has already reached saturation point, as has **Magic** itself.

With all the press this company is getting lately, they could possibly explode in a few months. Broadway Jim is back and this time he's mad. Third time's a charm, huh? Will he do it again or will he stall at the line? One thing about Mr. Shooter is you can't keep him down. He surrounds himself with very talented and devoted people (himself included). Check out some of Broadway's books. The first issues of all of them except for **Fatale** have disappeared from the shelf.

Between Marvel and DC I'd have to say the big demand is for high-grade DC's. Mid to high-grade DC's are impossible to keep in stock. We have lots of lower grades but very few high grades. Fast movers in high grades include the following: **Flash**, **Green Lantern**, **Superman**, **Batman**, **Adventure** w/the Legion. Also moving is any high- or low-grade war comic like **GI Combat**, **Our Fighting Forces**, **Our Army at War**, etc. War comics seem to be drying up in our neck of the woods. Seems that every time a comic company starts a war comic, it is not accepted by collectors, yet they can't get enough of the older war comics.

High and low grades are the most popular grades. Early **Spider-Man** leads the pack with early **Fantastic Four** bringing up the rear. These books appear to be high in demand and low in supply around here.

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Just the other evening, I attempted to burn my retinas away by entering the labyrinthine world of the Information Superhighway for the very first time. Yes, I finally caved in to peer pressure and gave up my electronic innocence by engaging in some internet intercourse. Oh, the joy of jacking in! The orgasmic euphoria that comes from downloading comic book covers that won't hit the racks for months! Words can't describe the virtual nirvana one can reach by "cyberchatting" with fellow fan Brethren and even-Gasp!—some industry professionals. I enjoyed the experience so much that I just couldn't stop myself from doing it again and again that first night. I awoke late the next morning and ran out to buy a

bigger modem, so I could go faster and longer next time.

Of course, now I have neither the time nor the money to actually keep up with comic books.

MARVEL

Sales of the core Spider-Man titles saw a small increase recently, no doubt due to the "Web of Carnage" story arc. It does seem that wheeling out Carnage, the short term sales tool, is actually somewhat effective. The character may even fall into the ever popular Annual Appearance Category that includes, but certainly isn't limited to, the Joker, Galactus, Q, department store White Sales, and the McRib sandwich.

One ongoing rumor of note is that the Topps company may take over the Spider titles in some sort of arrangement similar to the Liefeld/Lee thing. This may be a good thing for Spidey fans, particularly if Topps has **Mars Attacks** kill him, allowing the real Spider-Man to return.

X-Nation 2099 seems to be a strong title. If we were to choose which 2099 titles will make it to 1997, this would be the one.

There were some surprises to note in the case of the other various X-titles of late. **Cable** #30, the first part of the X-Man/Cable crossover, sold much better than anticipated. Oddly enough, **X-Men** #51 (A shiny-as-newly-minted-coins Anniversary "event") didn't sell nearly as well as we had expected. Perhaps people just weren't that curious to see if the X-Men would triumph over the villainy of…Post. Maybe sales might pick up if the next anniversary issue has a whole team of super villains featuring the likes of DoorFrame, Foundation, and WoodPaneling.

Sales of **The Avengers** and related titles continue to slowly rise with the notable exception of **Thor**. Apparently, some readers seem to think that fill-in issues only serve as some sort of massive speed bump on the momentum highway. Who could've guessed?

DC

The ailing sales of the collective **Batman** titles were miraculously cured by the onset of a deadly virus. The "Contagion" storyline certainly caught on, proving to be just the shot in the arm that the Dark Knight needed. Hopefully, this boost in sales is the first sign of some healthy growth that will remain immune to a relapse.

Quite a few people were unaware of the Hitman story that appeared in **Batman Chronicles** #4, the final part of the Contagion story. If **Hitman** can develop a **Preacher**-size audience, this may very well become a sought-after book.

Oddly enough, the sales of **Impulse** are currently running rings around those of the **Flash**. Fans seem to like Waid's writing, the Ramos art, and the fact that the book is just plain, damn fun. A couple of other titles that seem to be gaining ground in the numbers race are **Legion of Super Heroes** and **Legionnaires**. These two books can be appreciated by both longtime **Legion** fans and new readers who are willing to make a small effort to get a handle on the intricate continuity.

Jack Kirby's Fourth World creations continue to be resurrected in a variety of sad, monkey's pawish ways. Hey Kids! Meet the **New Gods**, same as the old **New Gods**, a series that was canceled before it lasted twenty issues. Needless to say, **Mister Miracle** looks like it's going to need one.

ACCLAIM

Well, the results are finally in, and we haven't seen such disappointment since everyone attempted to sell back their copies of **Superman** #75—although we can't imagine why anyone would be let down by four panel fights that were hyped for five months.

IMAGE

Witchblade #1, one of our most eagerly sought-after back issues at the moment, is an easy sale at $6. If this series continues to gain readers at its current furious pace, you may want to get your hands on a **Cyblade\Shi** (Witchblade's first appearance) boxed set. There is one variant cover that is only available in those sets.

Gen13 Ordinary Heroes sold really well here. Its success might even make up for all of the post-Hughes copies of **Ghost** that continue to haunt us.

Sales of **Spawn** have dropped quite a bit since it began its bi-weekly schedule. Unfortunately, sales of **Cyberforce**, **ShadowHawk**, and **Youngblood** have also taken a big dive of late. Don't you worry for the lads though, for there are rumors that Marvel wants to bring back the New Universe and there just may be a big announcement forthcoming...

VALIANT

Perhaps if **Pitt** had appeared a little more frequently than, say, *Dick Clark's New Years Rockin' Eve* this title might be selling a bit better. As it stands now, the name Full Bleed only invokes visions of a once-successful book hemorrhaging readers.

DARK HORSE

If it weren't for George Lucas and Frank Miller, there would be no Dark Horse category this month.

WIZARD TRENDS

The results are in!

WINNERS	LOSERS
1) Lusiphur	1)The Crow
2) Ash	2)The Torch
3) Astro City	3)The Amalgam Universe
4) Francine and Katchoo	4)Thelma and Louise
5) Cerebus	5)The cast of Friends
6) Lady Death	6)Deadpool, Death Dealer, Deathlok, Deathstroke, Deathblow, and the Deadly Hands of Kung Fu
7) Razor	7)Suicide Squad
8) Pogo	8)Bone
9) The Jam	9)Powdered Toast Can
10) Battlestar Galactica	10)The Quinjet

Rich Conley
Heroes & Fantasies
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San Antonio, TX 78216
Tel(210) 522-9063

Greetings from South Texas, home of this year's NBA All-Star Game. Although basketball was the hottest game in town, there's a lot of excitement about what's happening with Marvel Comics and, to a lesser extent, **Marvel Versus DC**. Let's start this month's report by talking about the New Release Market.

MARVEL/DC

Marvel Versus DC and the Amalgam Universe seem to be the two top subjects on most comic collector's minds. Announcements about **Marvel Versus DC** #1 and #2 going into 2nd printings further increased speculative demand on the first printings of these great books. We're already seeing prices of $7 for #1, and $5 for #2. Advance orders for issue #3 are gong to leave very few on the shelf—even though we ordered as many #3's as we did #1's! Watch for some real surprise hits in the Amalgam line-up (the early line is on **Dr. StrangeFate**).

Great success on this project has spilled over into virtually every other Marvel and DC super-hero title, where we're enjoying increased sales levels and great sell-thru rates. Lots of early excitement has been generated by the "Contagion" storyline in the Batman family of titles, but folks are kinda turned-off by the Superman/Lois Lane engagement break-up.

In the non-hero arena, **Preacher** is hot, with #1 selling at $20. Unfortunately, this is a mature reader's item, with no-holds-barred

language and content, keeping it from becoming a true best-seller. **Vamps**, being a little bit tamer, has been a welcome hit.

X-Files comics sales continue to remain strong, with a lot of demand, still, for #1 at $45, and #2 at $20. There also seems to be a slight increase in interest in **Mars Attacks**. Hopefully the movie will be a big hit and propel comic sales even higher.

On the downside, the Bad Girl trend seems to have peaked and be on a fast downhill slide. Sales levels on **Shi**, **Kabuki**, and **Double Impact** are about 20% of what they were just six months ago. The print runs and Distributor Sales Charts don't reflect the reality of sales ultimately to the comic consumer. Sales of the recent **Vampirella** and **Lady Death** books are down, as well. Not by 80% but by about 50%!

The worst case of all is the collector apathy towards some Image products, particularly Extreme and the Maximum Press imprint. With the exception of **Spawn** and **Gen13**, no other Image title or storyline (such as Extreme Destroyer) is selling at above "Mediocre Marvel" levels (I'm talking about titles such as **Conan**, **Beavis & Butt-head**, and **War Machine**). A lot of retailers think it's a price issue (most Image books are $2.50+), but we feel it's a combination of inconsistent quality, irregularity (time-to-market), too many mini-series and too few ongoing titles. In addition, the "extreme" focus on toys, trading cards, action figures, giftware, and T-shirts comes across as too commercial.

SILVER-AGE MARKET

It probably doesn't need to be repeated, but high-grade KEY material sells whenever it can be procured. Near-flawless (NM 99 & 98) books still bring above-guide prices. And we're now seeing an increase in demand for a lot of books we used to consider "Commons" -those $10-$20 books of long-standing titles that were the fodder of many adolescent's dreams in the mid-60's. When being compared to the recent price escalation in the Golden Age Market and the virtual disappearance of Golden Age books from most comic shop shelves, these seem like bargains. And the prospect of finding cheaper copies several years from now seems highly unlikely.

Among the titles we've been selling at higher-than-usual rates are **Atom**, **Strange Tales**, **Journey into Mystery**, **Avengers**, **Justice League**, **Sub-Mariner**, and **Aquaman**. We recommend you take a look at just how meager the stock of most comic shops has gotten with respect to "Common" Silver-Age books. We were surprised ourselves at how quickly much of our inventory has been depleted!

BRONZE-AGE MARKET

Most recently, I'd have to say that the pace has slowed a bit (stabilized, perhaps) in the marketplace. As opposed to the buying frenzy of recent months, collectors have become more focused in their collecting priorities, and not everything with a 10-cent cover price will sell just because it's old. Highest demand on us is for **Batman**, **Superman**, **Captain America**, **Captain Marvel**, and **Green Lantern**.

MODERN AGE MARKET

Most of the comics from the 70's & 80's are slow sellers. Notable exceptions are widely known: **Hulk** #181 (brings $400 in NM), **X-Men** #94 and **Giant Size** #1 (both of which sell quickly at $350-375), and **Amazing Spider-Man** #129 (the slowest seller and least expensive item, $250). Demand for the first clone and Jackal books on **Amazing Spider-Man** has just about disappeared, as has the demand for the early **Legion** appearances in **New Mutants** #25-28 & 44.

OUTLOOK

We're going to reiterate our predictions: A strong **Marvel Versus DC** #3 and Amalgam hunch, a continuing increase in New Comics market share by both Marvel and DC (mostly taken from Image and Bad-Girl titles), 1996 will be a year of price increases for semi-key and non-key Silver-Age books, and, late in the year, we'll see an

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What's Your Take on the Batman "Contagion" Crossover?

The Batman "Contagion" crossover did very well and symbolized what's going on in the market for a lot of fans and retailers. Sell-outs were reported from all over the county. Everyone was scrambling for comics that couldn't be found because most stores had cut orders to the bone. These are the situations that put store owners in a tough spot. The retailer works very hard to learn what his customer base wants month in and month out. How many copies to order for your file customers and how many for the shelves?

Then, WHAM! five, or fifteen, or fifty people suddenly want to buy this storyline cause other fans told them it was good, and you're chasing reorders you or may not receive. You want and need these books because the people asking for something like the "Contagion" storyline are your regular customers, not people of the street. You want and need to keep them happy. They are your business.

This type of thing happens to retailers all the time. And it's not because they don't know their business, it's because of the Brown Box Rule.

The Brown Box Rule states that no one dealer knows how anything will sell until they take it out of the brown box it was delivered in and people react to it. Anyone who says otherwise is a liar or a fool. There is always plenty of hype surrounding the comics we order each month and plenty of products that don't come anywhere close to living up to their hype. Cutting through that bull to what our customers want is where the work comes in.

What's Your Take on the Recent Crossovers?

The recent comics that I consider successful are the **Marvel Versus DC** and **Action Comics** # 720. These comics did what a lot of folks claim but few really achieve; they brought people from the general public into the store. I'm talking about people that are not comic fans, readers or collectors. Where have they been since the Death of Superman?

Coverage of these comics appeared in **USA Today**, Associated Press, TV, and radio etc. Please notice these folks only come out when a story alters the basic concept of the character they were familiar with when younger and reading comics i.e.: Spider-Man getting married, Lois and Superman's engagement now breaking up, or the previously mentioned death of Superman.

Why? Because nothing really changes between these big events. Most of those stories are like daytime TV soap operas. You can watch one episode per year and catch up on the whole plot and any minor cosmetic changes because it never changes except to screw it up, a la Spider-Clone.

This is also a reason so many comic collectors are turning to the independent publishers for their comic entertainment...fresh concepts and characters that are free to develop and grow. Who really cares if Iron Man gets another new set of armor?

On the other side of the coin, there are two mainstream series that exemplify what can be done with development and growth. Take a look at what Peter David has done with the **Incredible Hulk** or try out **The Flash** by Mark Waid. These writers have brought these characters far from their common "high concept" popular appearances.

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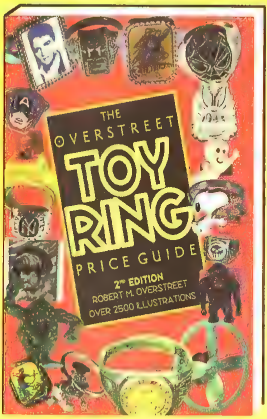

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest relection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishg.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat. Primo

NEAR MINT (NM)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. A little less than Primo.

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. Starting to head out of that whole Primo thing.

FINE (FN)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. Definitely less than Primo

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. Not even in the same ballpark as Primo.

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. An attractive kind of ugliness.

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price. Sure it can get worse than this

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. Absolute bottom of the barrel.

Contact us online at: PriceFAN @ aol.com

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283 Legion Of Super-Villains app. — 10.70 — 32.00 — 75.00
284-Mon-El app. — 10.70 — 32.00 — 75.00
285–12th Legion app. (2/62) — 10.70 — 32.00 — 75.00
286–290, 287-14th Legion app., 290-(7/62)-13th Legion app., Phantom Girl app. — 6.40 — 19.00 — 45.00
291, 292, 294–299 — 5.70 — 17.00 — 40.00
293-Origin Current (superhorse) — 11.70 — 35.00 — 78.00
300-(5/63) — 9.00 — 27.00 — 65.00
301–303, 305–308, 310–320 — 2.90 — 9.00 — 20.00
304-Origin/1st app. of Black Flame (9/63) — 4.00 — 12.00 — 28.00
306-Supergirl vs. Batman & Robin-C & comic — 3.60 — 10.70 — 25.00
321–333, 335–337 — 2.50 — 7.50 — 17.00
334-Giant (6-20); Invasion Supergirl, Legion — 4.60 — 14.00 — 32.00
341–346, 348–353, 344-Batman x-over — 2.00 — 5.00 — 12.00
347, 360-Giants (5-13 & 6-45) — 3.40 — 10.00 — 24.00
354–357, 374–383, 377-Legion begins — 1.50 — 4.00 — 9.00
373-Giant Supergirl (6-57), Legion-1 — 3.30 — 8.00 — 20.00
381–404: 411-Eclipso origin — 1.60 — 3.20 — 8.00
405-Adams art; The Atom begins — 2.20 — 5.00 — 13.00
406–436, 438, 439–452: 1st SA Toyman — 1.40 — 2.80 — 7.00
437, 443–(100 pg. giants) — 2.00 — 5.00 — 12.00
440, 441–1st Tell Gerif-a-on Green Arrow, 441-Gerif-a-on — 0.80 — 2.00 — 5.00
442, 444–499: 484-40th anniversary issue — 0.70 — 1.40 — 3.50
500-Superman life story (1.00, 68 pgs) — 1.00 — 2.00 — 5.00
501–551, 554–582: 521-1st app. Vixen — 0.40 — 0.80 — 2.00
552, 553-Retrial Man-of-Steel — 0.80 — 2.10 — 5.00
583–Man-Bat origin — 1.70 — 4.00 — 10.00
584-Byrne-a begins; New Teen Titans app. — 0.40 — 0.80 — 2.00
585–598: 598-1st app. Checkmate — 0.30 — 0.60 — 1.50
600-(2.50, 64 pgs.) — 1.00 — 2.60 — 5.00
601–643 (1.50, 52 pgs.): 611-6th Catwoman, 643-Perez-c/a/b begin — 0.40 — 0.70 — 1.75
644–648, 651–661, 663–666, 668–679: 660-Death of Lex Luthor, 674-Re-intro Supergirl, 679-Last 1.00-c — 0.30 — 0.50 — 1.25
650-(1.50, 52 pgs.); Lobo cameo — 0.40 — 0.70 — 1.75
652–Superman reveals id to Lois Lane — 0.80 — 1.60 — 4.00
667 (1.75, 52 pgs.) — 0.40 — 0.80 — 2.00
680–683 — 0.30 — 0.50 — 1.25
683-Doomsday cameo — 1.00 — 2.00 — 5.00
683-2nd & 3rd printings — 0.30 — 0.50 — 1.25
684-Doomsday battle issue — 1.00 — 2.00 — 5.00
685, 686-Funeral For A Friend issues; Supergirl dies — 0.40 — 0.80 — 2.00
685-2nd & 3rd printings — 0.30 — 0.50 — 1.25
687-(1.95) Collector's Ed. w/die-cut-C — 0.50 — 1.00 — 2.25
687-(1.50) Newsstand Ed. w/mirid-poster — 0.30 — 0.70 — 1.70
688–699, 701–703-(1.50); 688-Guy Gardner-c/sty, 697-Bizarro-c/sty, 703-(9/94)-Zero Hour — 0.30 — 0.60 — 1.50

Action Comics #120

695-(2.50)-Variant foil embossed-c	0.50	1.00	2.50
700-(2.95, 68 pgs.)-Foil of Metropolis pt. 1	0.60	1.20	3.00
700-Platinum	2.00	4.00	10.00
1,1/2-(1.50)-(9/93)(1/94), 704-(11/94)	0.30	0.60	1.50
710-720, 710-Begin 1.95; c 714- Joker app., 718-Batman c/app., 720-Lois breaks off engagement	0.40	0.80	2.00
Annual 1 ('87)-Arthur Adams-a, Batman app.	1.20	2.70	6.50
Annual 2 ('89, 1.75)-Perez-c/a	0.40	0.80	2.00
Ann.ual 3 ('91, 2.00, 68 pgs.)	0.40	0.80	2.00
Annual 4, 5 ('92-'93, 2.50, 68 pgs.)	0.50	1.00	2.50
Annual 6 ('94, 2.95)-Elseworlds story	0.60	1.20	3.00
Annual 7 ('95, 3.95)-Year One story	0.80	1.60	4.00

ACTION GIRL
Oct 1998-Present (2.50/2.75,98WW)
Slave Labor
1 — 0.50 — 1.00 — 2.50
2–6-(2.75) — 0.60 — 1.10 — 2.75

ADAM-12 (TV)
Dec, 1973-Mar. 10, Feb, 1976 (Photo covers)
Gold Key
1 — 6.10 — 19.00 — 50.00
2–10 — 2.50 — 8.00 — 20.00

ADDAMS FAMILY (TV cartoons)
Oct, 1974-May, 3, Apr, 1975 (Hanna Barbera)
Gold Key
1 — 7.50 — 23.00 — 60.00
2, 3 — 3.60 — 11.00 — 30.00

ADVENTURE COMICS
No. 200, May, 1954-No. 503, Sept, 1983
National Period; cat.ff.:A1, DC Comics
200 — 50.00 — 160.00 — 375.00
201–208 — 36.00 — 109.00 — 255.00
209-Last pre-code; orig. Sandy — 18.00 — 114.00 — 265.00
210-1st app. Krypto (Superdog) — sty.; 3-5:1 — 224.00 — 671.00 — 2460.00
211–213, 215–220: 220-Krypto app. — 10.00 — 90.00 — 210.00
214-2nd app Krypto — 46.00 — 139.00 — 325.00
221–246 — 25.00 — 75.00 — 175.00
247-1st app. Legion Of Super Heroes (4/58) — 336.00 — 1008.00 — 3360.00
248–252, 254, 255-Green Arrow in all — 30.00 — 74.00 — 175.00
253 Superboy/Robin first meet — 27.00 — 81.00 — 190.00
256-Origin Green Arrow by Kane — 64.00 — 190.00 — 510.00
257–259 — 18.00 — 54.00 — 125.00
260–265, 265-1st Sven Ange-ssen of Aquaman (5/60) — 20.00 — 210.00 — 585.00
266–268, 268-1st Aqua-Lad — 16.00 — 48.00 — 110.00
end same as later character — 12.90 — 39.00 — 90.00
269-2nd Legion Of Super-Heroes (12/59) — 85.00 — 260.00 — 600.00
270–272, 272-1st Aqua-Girl (2/60) — 26.00 — 79.00 — 185.00
273-Origin Luthor retold — 28.00 — 84.00 — 195.00
274, 276–278, 278-1st Aqua-Boy — 16.00 — 48.00 — 110.00
275-Origin Superman/Batman team retold — 23.00 — 70.00 — 160.00
282-5th Legion app., reintr./orig. in Starboy — 20.00 — 60.00 — 140.00
283-Intro Phantom Zone — 22.00 — 66.00 — 155.00
285-1st Tales of Bizarro World story in AC — 16.00 — 48.00 — 110.00
286-1st Bizarro Mxyzptlk, Bizarro-c — 15.20 — 46.00 — 105.00
290-8th Legion app., last 10¢ issue — 20.00 — 60.00 — 140.00
291, 292, 295–299: 295-Bizarro-c — 7.90 — 24.00 — 55.00
293, 294-293: 13th Legion app., 1st Bizarro Luthor — 9.00 — 27.00 — 63.00
1st Marvel Girl, Kennedy — 12.90 — 39.00 — 90.00
299-1st Gold Kryptonite (8/62) — 9.30 — 28.00 — 65.00
300-Legion series begins (10/62) — 50.00 — 150.00 — 375.00
301-Origin Bouncing Boy — 16.00 — 49.00 — 114.00
302–307, 307-1st app. Matter Eater Lad — 8.00 — 24.00 — 56.00
308-3rd 1st Legion of Substitute Heroes — 8.60 — 26.00 — 60.00
311–320: 316-Origin & powers of Legion — 7.10 — 21.00 — 50.00
321-Intro Time Trapper — 6.40 — 19.00 — 45.00
322-330: 327-Intro Lone Wolf or Legion — 5.40 — 16.30 — 38.00
331–340: 340-Intro Computo or Legion — 5.00 — 12.50 — 30.00
341-1st app. Gel Lenormes Duo Damsel — 4.30 — 10.80 — 26.00
342–350: 346-Intro Karate Kid — 2.70 — 6.70 — 16.00
351–354: 360 — 1.80 — 4.60 — 11.00
353-Death of Feron Lad in Legion — 4.00 — 9.00 — 22.00
361–364, 366, 368–370 — 2.00 — 4.00 — 10.00
365, 367, 371, 372, 377-Intro Chemical Kings — 1.80 — 3.60 — 9.00
373, 374, 376, 380: 380-Last Legion in Adv. — 1.80 — 3.60 — 9.00
375-Intro Quantum Queen & Wanderers — 2.00 — 4.00 — 10.00
381-Supergirl beg's in (1st full length story; 64/69) — 3.90 — 6.00 — 15.00
382–389, 391–400 — 0.80 — 1.60 — 4.00
390, 403–(80 pg. giants G-69 & G-81) — 3.00 — 6.00 — 15.00
401, 402, 404–410: 409, 410-(52 pgs.) — 1.20 — 2.40 — 6.00
411–413, 415, 418, 419, 411-413, 417-420 (52 pgs.) — 1.30 — 2.60 — 6.50
417-Supergirl in Adventure Adv.'s in Adv. #380 — 1.00 — 2.00 — 5.00
414-1/2nd Animal Man/1st Adv. #384 — 0.70 — 1.30 — 3.25
415, 420-Animal Man-c/1st Adv. #390, 195 — 0.40 — 0.80 — 2.00
418-Giant G-106; Pp, Super-Speci. #10; G.A.-c — 0.50 — 1.00 — 2.50
417-Vigilante; Frazetta Shining Knight-c — 0.40 — 0.80 — 2.00
421–424: 424-Last Supergirl in Adv. — 0.30 — 0.50 — 1.25
425-New look begins; giveaway (cheapest to obtain) — 0.40 — 0.80 — 2.00
426–437, 432-458, 452-466, 458-Intro Starboy — 0.40 — 0.80 — 2.00
428-1st app. Black Orchid (6-77?3) — 1.60 — 3.00 — 8.00
429, 430-Black Orchid-c/stories — 0.80 — 1.60 — 4.00
431-Spectre stories — 1.20 — 2.40 — 6.00
435, 460-New Look/Darkseid story concludes from New Gods #19 (a dated 9-10/78) w/o missing a month — 2.00 — 4.00 — 10.00
461, 462-(68 pgs.)-Death of Earth II Batman — 1.00 — 2.00 — 5.00
463–466: (1.00, 68 pgs.) — 0.30 — 0.60 — 1.50
467-Starman by Dale Eaglesham stories — 1.00 — 2.00 — 5.00
468-490: Last comic-size iss. — 0.30 — 0.50 — 1.25
491–499: 491-100 pg. digests begin — 0.30 — 0.60 — 1.50
500-All Legion reprints — 0.40 — 0.80 — 2.00
501–503: Golden Age reprints — 0.30 — 0.60 — 1.50

ADVENTURES INTO THE UNKNOWN
No. 51, Jan, 1954-No. 174, Aug, 1967
American Comics Group
513-1 of effect-story; Orly write-c — 25.00 — 75.00 — 175.00
52-53-1 D effect-c/stories; Black-c — 22.00 — 66.00 — 155.00
59-3-D effect story only — 17.00 — 51.00 — 120.00
60-Woodworker-a by Ayers — 8.60 — 26.00 — 60.00
61-Last pre-code issue (1-2/55) — 8.20 — 25.00 — 58.00
62-70 — 5.40 — 16.00 — 38.00
71-80 — 4.00 — 12.00 — 28.00
91, 96 (#95 on inside), 107, 116-All contain WW artwork — 5.40 — 16.00 — 38.00
92-95, 97-99, 103-106, 108-115, 117-127 — 3.70 — 11.10 — 26.00
128 — 4.00 — 12.00 — 28.00
128-Williamson/Krenkel/Torres-c/last 10¢ — 3.70 — 11.10 — 26.00
129-152 — 3.30 — 9.40 — 22.00
153, 157-Magic Agent app. — 2.90 — 8.60 — 20.00
154-Nervesa helps Legion(s); ends #190 — 3.00 — 9.00 — 21.00
155, 156, 158-167, 169-174 — 2.60 — 7.70 — 18.00
168-Wiley-a/sty — 3.60 — 10.70 — 25.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications
32-49: 37-1st code approved issue — 10.70 — 32.00 — 75.00
50-60 — 4.50 — 13.50 — 30.00
61–70 — 4.00 — 12.00 — 28.00
71–93: 93-1st monster issue (7/65) — 3.10 — 9.40 — 22.00
94-Aquaman cameo — 3.60 — 10.70 — 25.00

Ann. 1(9) Monster-Masters by M. Adams n/a 5.10 15.00 36.00

ADVENTURES OF CAPTAIN AMERICA
Sep 1991-Jan 1992 (4 iss, color limited series)
Marvel Comics
1-4 Nicosia-S. Maguire-A (1-3) 1.00 2.00 5.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994 to 4, Aug, 1994 (2.95 color-in 16 series)
Marvel Comics
1 Characters from X-Men 1.00 2.00 5.00
2-4 0.60 1.50 4.00
TPB (14.95)-nn 15.00

ADVENTURES OF JERRY LEWIS, THE (Also see Dean Martin & Jerry Lewis Spec.)
Nov 1, 1952 to Jan 1, 1957 (Dell Super DC Giant)
No. 41, Nov, 1957 No. 124, May-June, 1971
Previous Periodical Publications
41-60 5.30 17.00 40.00
61-80; 68, 74 Photo-c 4.30 13.00 30.00
81-91; 93-96; 98-100; 69-Bob Hope app 2.60 7.70 18.00
92-Superman cameo 3.40 10.30 24.00
97-Batman/Robin & over/Joker story 4.60 14.00 32.00
101-103, 104-Neal Adams c/a 6.00 12.00 30.00
102-Beatles app.; N. Adams-c/a 5.00 15.00 35.00
105-Superman a-over 3.10 9.00 22.00
106-111, 113-116 3.30 9.00 22.00
112-Flash x-over 3.10 9.40 22.00
117-Wonder Woman x-over 2.00 5.00 12.00
118-124 1.20 2.40 6.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan 1987-Present
DC Comics
424 0.50 0.90 2.25
425-449-449 Invasion 0.40 0.80 2.00
450-462 0.40 0.70 1.75
463-Superman/Flash cover 1.00 2.00 5.00
464[...]ales; Lobo pre-dates Lobo #1 0.80 1.60 4.00
465-479; 481-491; Last 51.00-c 0.30 0.50 1.25
480 (1.75, 52 pgs.) 0.40 0.80 2.00
492-495 0.30 0.60 1.50
496-Doomsday comes 0.80 2.10 5.00
496, 497-2nd printings 0.30 0.50 1.25
497-Doomsday battle issue 0.80 2.10 5.00
498, 499-Funeral for a Friend; Superman app. 0.60 1.20 3.00
500 (Jan 3, 3rd printing) 0.30 0.50 1.25
501-2.95 (68 pgs.) Collector's Ed. w/card 0.70 1.30 3.25
502-2.50 (68 pgs.)-Reg. Ed. w/different c 0.60 1.10 2.75
500-Platinum Edition 6.00 17.00 40.00
501-(1.95)-Collector's Ed. w/o insert 0.40 0.80 2.00
501-(1.50)-Regular Ed. w/inser. poster, diff. c 0.30 0.60 1.50
502-537; 502-Superman vs. Doomsday; 508-Characters of the Unknown app.
538-Bizarro-c/story; 5.17 (10/94) Zero Hour 0.30 0.60 1.50
539-547; 539-Holo-graph foil c-ed. 0.50 1.00 2.50
0.5-(8-5.23) (1.00/94) 518-(1.7/94) 0.30 0.60 1.50
524-531; 524 began 1.95-c; 527-return of Lt. Jax Corrigan from Zero Hour.
533-Impact-c/app. 0.40 0.80 2.00

Adventures of Superman #647

Annual 1 ('87)-Starlin-c & scripts 0.30 0.60 1.50
Annual 2 ('90)-Lobo app. 0.50 0.90 2.25
Annual 3 ('91, 2.00)-Armageddon 2001 0.50 0.90 2.25
Annual 4 ('92, 2.50)-Guy Gardner/Lobo x-over 0.60 1.10 2.75
Annual 5 ('93, 2.50)-Bloodlines Earthquake 0.60 1.10 2.75
Annual 6 ('94, 2.95, 68 pgs.)-Elseworlds story 0.60 1.20 3.00
Annual 7 ('95, 3.95)-Year One story 0.80 1.60 4.00

ADVENTURERS OF THE FLY (The Fly #1-6; Fly Man #32-35)
Aug, 1959-No. 30, Oct, 1964; No. 31, May, 1965
Archie Publications, Radio Comics
1-Shield app., origin The Fly, Sid c/a 50.00 160.00 420.00
2-Williamson, Sid c/a 36.00 107.00 250.00
3-Origin retold 28.00 84.00 195.00
4-Sid c/a; Powell-a; Shield x-over 14.00 43.00 100.00
5-10-2.7-1st S.A. app. Black Hood, B-1st S.A. app. Shield also in #9 10.00 30.00 70.00
11-13, 15-20-20-Origin Flyguil retold 6.00 18.00 45.00
14-Intro & origin Flygirl 8.00 24.00 60.00
21-30-1st S.A. app. Comet 4.20 12.90 30.00
31-Black Hood, Shield, Comet app. 4.60 14.00 32.00

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)
1-Origin & 1st app. The Jaguar 20.00 60.00 140.00
2,3-Sid c/a; 1pg. Kirby-a 10.30 31.00 72.00
4-6-Campbell app. 7.40 22.00 52.00
7-10 5.70 17.00 40.00
11-15-13, 14-Cargill, Black Hood app. 4.60 13.70 32.00

ADVENTURES OF THE MASK
Jan 1996-Present (2.50, color)
Dark Horse Comics
1-based on cartoon 0.50 1.00 2.50

ADVENTURES OF SPIDER-MAN, THE
Apr 1996-Present (.99, color)
Marvel Comics
1-based on T.V. show 0.20 0.40 1.00

ADVENTURES OF THE X-MEN, THE
Apr 1996-Present (.99, color)
Marvel Comics
1-based on T.V. show 0.20 0.40 1.00

AGENT THREE-ZERO
Sept, 1993 (3.95, color, 52 pgs.)
Galaxy Comics, Inc.
1-Polybagged w/card & mini-poster, Platt-c/a (1st work) 1.00 2.00 5.00

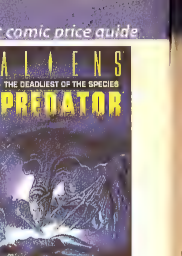
AGENT THREE-ZERO: THE BLUE SULTANS QUEST/BLUE SULTAN-GALAXU
FACT FILES
1994 (2.95, color w/not-so comics, limited series 4)
Galaxy Comics
1-(2.95)-Flip book w/Blue Sultan 0.60 1.20 3.00
1-(3.95)-Polybagged w/trading card/ flip book w/Blue Sultan 0.80 1.60 4.00
1-(5.95)-Platinum enhanced edition; flip book w/Blue Sultan 1.00 2.50 6.00

AGENTS OF LAW
Mar 1995 - Sep 1995 (2.50, color)
Dark Horse Comics
1-6; 5, 6-Predator app. 0.50 1.00 2.50

AGE OF APOCALYPSE: THE CHOSEN
Apr 1995 (2.50, color, one shot)
Marvel Comics
1-Wraparound-c 0.70 1.40 3.50

AGE OF INNOCENCE: THE REBIRTH OF IRON MAN
Feb 1996 (2.50, color, one-shot)
Marvel Comics
1-new origin of Tony Stark 0.50 1.00 2.50

AKKED ON THE PLANET SMOO
Dec 1995 Present (3.95, B&W)
Sirius
1-gatefold-c 0.80 1.60 4.00



Aliens vs. Predator: Deadliest of the Species #5

AKIRA
Sep, 1988 Dec, 1995 (3-50/1-9/56-99, color, deluxe)
Epic Comics
1 3.10 9.40 22.00
1, 2-2nd printings 0.80 1.60 4.00
2-3 1.00 2.50 6.00
6-16 0.80 2.10 5.00
17-33; 17-Began 3.95-c 0.80 1.60 4.00
34-38 (6.95), 37-Inverse back-up Gibbons, W. Various-pgs. 38-Akeakua, Alfred, Matt, Reds, Nanaka, Yun Fleet & Mate Madoonna-pen-pgs 1.40 2.80 7.00

ALIENS, THE (Captain Johner and [illegible] see Magnus Robot Fighter)
Sept-Dec, 1967, No. 2, May, 1982
Gold Key
1 Reprints From Magnus #1, 3 & 4; 10 all by Russ Manning 1.90 5.60 15.00
2-Same contents as #1 0.50 1.00 4.00

ALIENS (DARK HORSE)
ALIENS (Marvel Dark Horse Previews #24)
May 1988-Nov 1, [illegible], 1989 (1.95, B&W, mini-series)
1-1st appearance Aliens in comics 3.60 11.00 25.00
1-Second printing 1.20 2.90 7.00
1 Third - Sixth printings 0.40 0.80 2.00
2 2.40 7.00 17.00
2-Second printing 0.60 1.20 3.00
2-Third printing 0.40 0.80 2.00
3 1.30 3.90 9.00
4 1.00 2.50 6.00
5, 6 0.80 2.10 5.00
3-6-2nd printings 0.40 0.80 2.00
Aliens Mini-Comic (1/2 (8.9 4x6")- included in 4-Alien Pacific #)
1.30 3.00 8.00
Aliens Plus mini-Ed Icon (See Dark Horse Presents...)
1.70 4.00 10.00

ALIENS
Aug, 1989-No. 4, 1990 (2.25, color-m 14 series)
V2 #1 1.40 4.00 10.00
V2 #1 2nd printing (1.90, 2.25) 0.50 0.90 2.25
2-4 1.00 2.50 6.00

ALIEN 3
June, 1992-No. 3 Aug, 1992 (2.50, color, m-in series)
1-3-Sandham painted-c 0.50 1.00 2.50
...BERSERKERS
Jan 1995 Apr 1995 (2.50, color, limited series)
1-4 0.50 1.00 2.50
...COLONIAL MARINES
...ers, 1993 Nov. 10 ...uly, 1994 (2.50, color, limited series)
1-10 0.50 1.00 2.50
...EARTH ANGEL
Aug, 1994 (2.95, color, one-shot)
nn-Byrne-a/story; wraparound-c 0.60 1.20 3.00
...EARTH WAR
June, 1990 No. 4, Oct, 1990 (2.50, color, limited series)
1-Sam Kieth-a(p) m-all 1.50 4.00 9.00
1-2nd print 0.50 1.00 2.50

2	1.30	3.30	8.00
3, 4	1.10	2.70	6.50

...GENOCIDE
Nov, 1991- No. 4, Feb, 1992 (2.50, color, mini-series)
1-4-Soylent painted-c; 4-Wraparound-c; pull-out poster
0.50 1.00 2.50

...HIVE
Feb, 1992- No.4, May, 1992 (2.50, color, mini-series)
1-4-Kelley Jones-c/a in all 0.50 1.00 2.50

...LABYRINTH
Sept 1993- No.4, Jan 1994 (2.50, color, mini-series)
1-4; 1-Painted-c 0.50 1.00 2.50

...MOMO HEAT
Feb 1996 (2.50, color, one-shot)
nn- 0.50 1.00 2.50

...MOMO PEST
Apr 1995 (2.95, color, one-shot, 44 pgs.)
nn-reprints Dark Horse Comics #22-24 0.60 1.20 3.00

...MUSIC OF THE SPHERES
Jan, 1994- No.4, Apr, 1994 (2.50, color, limited series)
1-4 0.50 1.00 2.50

...PREDATOR: THE DEADLIEST OF THE SPECIES
July 1993-Aug 1995 (2.50, color, limited series)
1 0.80 1.60 4.00
1-23-Bolton painted-c; 1-3-Guice-p 0.50 1.00 2.50
1-Embossed foil platinum ed. no poco/no ads 4.30 13.00 30.00

...RUSH
Apr, 1993- No.4, July, 1993 (2.50, color, mini-series)
1-4 0.50 1.00 2.50

...SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
nn-Peter Milligan script; painted-c/a
...SALVATION
Nov, 1993 (4.95, color, one-shot)
nn-D. Gibbons script
...STRONGHOLD
May 1994- No.4, Sept, 1994 (2.50, color, mini-series)
1-4 0.50 1.00 2.50

...VS. PREDATOR (SEE DARK HORSE PRESENTS #36)
June, 1990- No.4, Dec, 1990 (2.50, mini-series, color)
0-(7/90, 1.95, B&W)-r/DHP 34-36 2.00 6.00 14.00
1 1.60 5.00 11.00
1-2nd printing 0.50 1.00 2.50
2,3 1.30 3.30 8.00
4-Doman painted-c 1.00 2.00 5.00

...VS. PREDATOR: BOOTY
Jan 1996 (2.50, color, one-shot)
nn-painted-c 0.50 1.00 2.50

...VS. PREDATOR: DUEL
Mar 1995- Apr 1995 (2.50, color, Limited series)
1-2 0.50 1.00 2.50

...VS. PREDATOR: WAR
May 1995-Aug 1995 (2.50, color, limited series)
0-4 0.50 1.00 2.50

ALIEN WORLDS
Dec, 1982- No.9, Jan, 1985
Pacific Comics/Eclipse
1 0.30 0.60 1.50
2-9; 2, 4-Dave Stevens-c/a 0.20 0.40 1.00
3-D No. 1-Art Adams 1st pub. art 0.60 1.20 3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952- No. 117, Sept-Oct, 1966
National Periodical Publications

127 (1952)	90.00	268.00	625.00
128 (1952)	61.00	182.00	425.00
2(12)-1/52-53) - 5	52.00	156.00	365.00
6–10	36.00	107.00	250.00
11–18: Last pre-code issue	31.00	92.00	215.00
19–28	22.00	66.00	155.00
29, 30, 32-Wood-a	23.00	69.00	160.00
31, 33–40	19.00	56.00	130.00
41–50	15.00	45.00	105.00
51–66	10.70	32.00	75.00
67–1st app. Gunner & Sarge	23.00	69.00	160.00
68–70	9.00	28.00	65.00
71–80	7.70	23.00	54.00
81, 83–88: 88-Last 10¢ issue	5.70	17.00	40.00
82-Johnny Cloud begins	9.30	28.00	65.00
89–100:	4.00	12.50	30.00
101-117-Johnny Cloud app. 111,115 & 117	3.10	9.40	22.00

Amazing Fantasy #18

ALLIANCE, THE
Aug 1995–Present (2.50, color)
Image Comics
1–3 0.50 1.00 2.50

ALL-STAR SQUADRON
Sept, 1981-No.67, Mar, 1987
DC Comics
1-46, 48-67 0.20 0.40 1.00
47-Wolfpatrol-a (1st full story) 0.60 1.60 4.00
Annual 1-3 (11/82-9/84) 0.20 0.40 1.00

ALL-STAR WESTERN (Wird Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr-May, 1972
National Periodical Publications
1 2.00 5.00 12.00
2-8; 2-El Diablo by Morrow begins, 3-Origin El Diablo
1.00 2.00 5.00
9-Frazetta-c (3 pgs.) 1.20 2.40 6.00
10-1st app. Jonah Hex (2 3/72) 13.00 34.00 90.00
11-2nd app. Jonah Hex 7.00 21.00 50.00

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983-No. 130, Mar, 1994 (#52 on are direct sale)
Marvel Comics Group
1-(52 pgs.)-Byrne-a/pencils, Wolverine cameo 0.50 1.00 2.50
2-12-12-Double size 0.40 0.70 1.75
13-Wolverine app. 0.70 1.70 4.00
14-16-16-Wolverine cameo 0.30 0.50 1.25
17-Aliens-c; wrecks Wolverine cameo 0.40 0.80 2.00
18-28-Last Byrne issues 0.30 0.50 1.25
29-32, 35-49: 39-Portacio-i begins 0.20 0.40 1.00
33, 34-Wolverine app, 34-Origin retold 0.70 1.70 4.00
50-Double size 0.30 0.50 1.25
51-Jim Lee's 1st work at Marvel 1.00 2.00 5.00
52, 53-Wolverine; 53-Lee/Portacio-a 0.60 1.20 3.00
54, 63, 64-No Jim Lee art 0.20 0.40 1.00
55-62: Jim Lee-c/a(p) 0.50 1.00 2.50
65-74, 76-86, 74-Wolverine, Spider-Man 0.30 0.50 1.25
75 (1.95, 52 pgs.) 0.40 0.80 2.00
87-90: Wolverine app.; Jim Lee-c 0.60 1.20 3.00
91-99, 101-105, 107-109, 121-129 0.30 0.50 1.50
100-(2.00, 52 pgs.) Avengers app. 0.40 0.80 2.00
106-Wolverine/ revelation issue 0.60 1.10 2.75
106-2nd printing 0.30 0.50 1.25
120-(2.25)-Phalanx/Spider-Man 0.50 0.90 2.25
130-(2.25, 52 pgs.) 0.50 0.90 2.25
Annual 1 (9/86, 1.25) 0.30 0.50 1.25
Annual 2-(12/87, 1.25) 0.30 0.50 1.25
Special '(4/91 (6/92, 2.50)-Wolverine-c/story 0.50 1.00 2.50

AMAZING ADULT FANTASY (Amazing Adventures #1-6, Amazing Fantasy #15)
No. 7, Dec, 1961-No. 14, July, 1962

Marvel Comics Group (AMI)			
7-Ditko-c/a in all	43.00	157.00	510.00
8-Last 10¢ issue	34.00	120.00	410.00
9–13	30.00	110.00	365.00
14-Prof.Y prototype	33.00	120.00	400.00

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, 1961
Marvel Comics Group (AMI)
1-Origin Dr. Droom (1st Marvel Super-Hero) Ditko & Kirby art in all; Kirby monitor c-1-6 111.00 333.00 1000.00
2 47.00 142.00 425.00
3-6-6 Last Dr. Droom 43.00 125.00 375.00

AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group
1-Inhumans (by Kirby in 1–4, ends #10) & Black Widow (ends #8) double feature begins 2.90 8.60 20.00
2–4 2.00 4.00 10.00
5-8: K. Adams-a 1.70 4.00 10.00
9, 10-9, 10-Mayneta app. 1.40 2.80 7.00
11-New Beast begins (1st app.), ends #17 5.00 13.00 30.00
12-17-13-Brotherhood of Evil Mutants app. 1.00 3.00 8.00
18-1st app. Killraven, M. Adams-a 1.10 3.00 8.00
19-39 0.60 1.20 3.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No.15, Aug, 1962 (Sept, 1962 in article)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st app. Aunt May & Uncle Ben; Kirby/Ditko-a (5 pgs.) 1667.00 5000.00 25000.00

AMAZING FANTASY
Dec, 1995-Mar 1996 (3.95, color)
Marvel Comics
16-18-Buscema, Paul Lee-a, Spider-Man app. 0.80 1.60 4.00

AMAZING FEARLESS SPIDER
Nov 1995-Jan 1995 (1.95, color)
Marvel Comics
1,2-replaces "Amazing Spider-Man" 0.40 0.80 2.00

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
Mar 1963-Sep 1995, Jan 1995-Present
Marvel Comics Group
1-Origin/1st app. Ditko-c/a #1-38, Kirby/Ditko-c, 1st Fantastic Four x-over (dies in F.F. #12 as 1st Marvel x-over) 1140.00 3420.00 17100.00
1 (Golden Records Reprint) 21.00 64.00 150.00
(with Golden Records (1966) 37.00 111.00 260.00
2-1st app. The Vulture 258.00 774.00 2325.00
3-1st app. Doc Ock 160.00 480.00 1675.00
4-Origin & 1st app. The Sandman 140.00 420.00 1400.00
5-Dr. Doom app. 110.00 330.00 1325.00
6-1st app. Lizard 100.00 300.00 975.00
7, 8, 10: 8-Early FF backup story 80.00 240.00 700.00
9-Origin & 1st app. Electro 85.00 255.00 765.00
11, 12, 12-Doc Octopus unmasks Spidey-c/story 33.00 100.00 345.00
13-1st app. Alystarle 65.00 195.00 540.00
14-1st app. the Green Goblin (Norman Osborn); Hulk x-over 130.00 390.00 1300.00
15-1st app. Kraven The Hunter; 1st mention of Mary Jane Watson (not shown) 53.00 159.00 425.00
16-1st Daredevil x-over (yellow costume) 44.00 133.00 410.00
17-2nd app. Green Goblin (c/story) 68.00 204.00 475.00
18-1st app. Red Ivanko (later Kingpin) 48.50 145.00 395.00
19-Sandman app. 46.00 140.00 255.00
20-1st app. & origin The Scorpion 46.00 139.00 310.00
21-2nd app. The Beetle (see Str. Tales #123) 39.00 118.00 295.00
22-1st app. Princess Python 25.00 75.00 175.00
23-3rd app. Green Goblin 41.00 124.00 285.00
24 29.00 87.00 165.00
25-1st app. Mary Jane Watson (cameo) & 1st mentioned as Mary Jane 71.00 214.00 500.00
26-45th app. Green Goblin, 1st Crime Master 31.00 92.00 235.00
27-5th app. Green Goblin 29.00 86.00 200.00
28-Origin/1st app. Molten Man 43.00 128.00 300.00
29, 30 20.00 60.00 140.00
31-38; 31-Intro Harry Osborn (later becomes 2nd Gr. Gobln), Gwen Stacy, & Prof. Warren. 38-Last Ditko issue; 2nd app. Mary Jane Watson (cameo, face not shown, 2 lines) 19.00 57.00 130.00
39-Gwen Goblin c/story, dl revealed 25.00 75.00 175.00

63 Dragon Green Goblin (1st home title)	38.00	114.00	265.00
81 1st app. Rhino	19.00	60.00	130.00
85 1st app. Mary Jane Watson (comes last 2 panels) 1st time her face is shown	16.00	49.00	115.00
87-89	11.00	34.00	80.00
91 Intro Kingpin (7/67)	49.00	140.00	345.00
92 2nd app of Kingpin	17.00	54.00	120.00
93-96 Six-Intro Capt. George Stacy	9.00	28.00	65.00
97 7/68 Spider-Man vs. Kingpin	24.00	70.00	165.00
98-99, 91, 93, 95, 96, 85 Kingpin cameos	7.50	22.00	50.00
98 Death of Capt. Stacy	6.00	18.00	42.00
84 Origin retold	8.60	26.00	60.00
96-98, Drug books not approved by CCA, Green Goblin storyline, 99,	4.00	12.00	28.00
95 Green Goblin c	11.00	32.00	75.00
00 Anniversary issue (9/71)	24.00	71.00	170.00
101 1st app. Morbius, last 15¢ issue (10/71)	23.00	69.00	160.00
102 2nd printing (9/72, silver ink)	0.50	1.00	2.50
103 Origin/2nd app. Morbius (2/5¢ 52 pgs.)	16.00	47.00	110.00
104-118 10¢ Dr. Strange story 6/72	3.30	10.00	23.00
119 1st Spider-Man vs. Hulk	5.00	15.00	36.00
120 Green Goblin kills Gwen Stacy	15.00	45.00	105.00
121 Death of Green Goblin	17.00	54.00	125.00
122-128 123 Capp app. 124 1st app. Man-Wolf (9/73) origin #125	3.00	10.00	24.00
129 1st app. Jackal & Pre-Punisher (2/74)	19.00	118.00	275.00
130-133, 135 Will 152 Not 153 Last 25¢ issue	1.50	6.00	15.00
134 Punisher cameo app. (7/74)	3.10	9.40	22.00
135 2nd full Punisher app. (8/74)	9.00	28.00	65.00
136-139 Intro Gwen Goblin (Harry Osborn)	5.20	17.00	40.00
137 Green Goblin unmasked (Harry Osborn)	6.00	17.00	40.00
142,143 Green Goary clone cameos	3.40	10.00	24.00
146-147, 144 Kill-app Green Goary clone, 145, 146 Green Goary clone storyline cont., 147 Spider-Man learns Stacy is a clone	2.60	8.00	18.00
148 Jackal revealed	1.90	12.00	27.00
149 Spider-Man clone's dog vs. origin of Jackal	4.00	14.00	40.00
150 Spider-Man decides he is not the clone	4.00	24.00	55.00
151 Spider-Man disproves all theme book	5.00	15.00	34.00
161 Punisher cameo, Nightcrawler app.	2.00	5.00	12.00
162 1st Punisher Nightcrawler app.	2.00	8.00	18.00
163-173, 181-190 169 Clone story recapped; 181-Origin retold	1.00	3.00	8.00
174, 175-Punisher app.	3.00	8.00	18.00
176-180 Green Goblin app.	3.00	8.00	18.00
191, 193, 195-199, 203-208, 210-219	1.00	3.00	8.00
194-1st app. Black Cat	2.00	6.00	15.00
200-Giant origin issue (1/80)	6.00	13.00	30.00
201, 202-Punisher app.	3.00	8.00	18.00
209-Origin & 1st app. Calypso (10/80)	1.00	3.00	8.00
220-237: 225-Foolkiller-c/story (2/82)	1.00	3.00	8.00
238 1st app. Hobgoblin (Ned Leeds) (1/83) (w/Tattoo card insert)	11.00	34.00	80.00
238-Without Tattoo	4.00	11.00	25.00
239 1st Hobgoblin in Spider-Battle 2nd app.	4.00	11.00	25.00
240-243, 246-248-24th Origin Victure	1.00	3.00	8.00
244 Hobgoblin cameo (3rd app.)	4.00	11.00	25.00
245 Betty Donovan w/Hobgoblin's powers battles Spider-Man (10/83), Hobgoblin cameo (4th app.)	2.00	6.00	15.00
249-251 Hobgoblin/Spidey battle storyline	2.00	6.00	14.00
252 1st app. black costume for Spidey (5/84)	5.00	15.00	35.00
253-1st app. The Rose	1.50	3.80	9.00
254-Jack O'Lantern app.	1.20	2.90	7.00
255, 256, 263, 264, 266-274, 277, 280, 282, 283, 286-1st Puma, 276-Fatalities (Spirit of Vengeance) app., 279-3/4 D'Lantern-c/story	1.00	2.50	6.00
282-X-Factor-c/ cover	1.00	2.00	5.00
257 2nd app. Puma; Hobgoblin cameo	1.70	4.00	10.00
258 Hobgoblin app. (cameo)	1.60	5.00	11.00
259 Hobgoblin app., origin M. J Watson	3.00	12.00	27.00
260 Hobgoblin story	1.70	4.00	10.00
261 Hobgoblin-c/story	1.90	6.00	13.00
262 Spider-Man unmasked	1.70	4.00	10.00
265 1st app. Silver Sable (8/85)	1.40	4.00	10.00
265-Silver ink 2nd printing	0.60	1.20	3.00
275 Spider-Man/Doctor Octopus, Hobgoblin-c/s	2.10	6.40	15.00
276, 280, 286-Hobgoblin-c/app (cameo), 287-Hobgoblin-c/app. (cameo)	1.70	4.00	10.00
285 Punisher app., armor Hobgoblin app.	2.00	6.00	15.00

288-Hobgoblin-c/ flat app.	1.00	2.50	6.00
289-1st app. Hobgoblin	1.50	3.80	9.00
289-(1.25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin); Macendale (Jack O'Lantern) becomes new Hobgoblin	3.40	10.00	24.00
290-292	1.00	2.00	5.00
293, 294-Parts 2 & 5 of Rzown story	1.50	3.80	9.00
295-297	1.00	2.50	6.00
298-Front McFarlane-c/a begins (5/88), 1st app. (cameo) Eddie Brock who becomes Venom (not in costume)	6.70	20.00	47.00
299-1st app. (cameo) Venom in costume	4.30	13.00	30.00
300-152 pgs.) 1st black costume 1st full Venom story	11.00	34.00	80.00
301-305	2.10	6.40	15.00
306-311, 313, 314	1.70	4.20	10.00
312-Hobgoblin battles Green Goblin	3.10	9.40	22.00
315-317-Venom app.	3.00	8.60	20.00
318-323, 325-319-Biweekly begins	1.30	3.30	8.00
324-Sabretooth app. McFarlane-c (no art)	2.30	6.90	16.00
326, 327, 329-No McFarlane	0.80	1.60	4.00
328-Both app.; last McFarlane-a	2.00	5.00	12.00
330, 331-Punisher app.	1.00	2.50	6.00
332, 333-Venom-c/story	1.70	4.20	10.00
334-336, 338-341	0.60	1.20	3.00
337-Hobgoblin app.	0.80	1.60	4.00
344-1st app. Chriss Rasady (Carnage)	2.00	5.00	12.00
345-1st full app. Chriss Rasady	2.10	6.00	15.00
346, 347-Venom app.	1.70	4.00	10.00
348, 349, 351-359, 361-(1.25-c)	0.50	1.00	2.50
350-(1.50, 52 pgs.)-Origin retold	0.60	1.20	3.00
360-Carnage cameo	1.50	3.80	9.00
361-Intro Carnage	2.90	9.00	20.00
361-2nd printing-Silver c/	0.40	0.80	2.00
362, 363-Carnage & Venom-c/story	1.50	4.00	9.00
362-2nd printing	0.30	0.60	1.50
364, 366-374, 376-387, 373-Venom back up, 374-Venom-c/story, 389, 390, 392-399, 401-410, 389-Begin 1.50-C Green Goblin app., bound-in card sheet, 394-Power & Responsibility Pt 2, 396-Daredevil-c & app. 403-Carnage app., 406-New Doc Octopus, 407-Human Torch, Silver Sable, Sandman app., 409-Kaine, Phoenix app., 410-Carnage app.	0.40	0.80	1.50
390-(2.95) Collectors Edition; polybagged w/16 pg. insert & animation print	0.60	1.20	3.00
394-(2.95, 48 pgs.)-Deluxe edition, flip book w/Birth of a Spider-Man pt. 2, silver foil-c	1.00	2.00	5.00
397-(2.25)-Flip book w/Ultimate Spider-Man	0.50	0.90	2.25
400-(2.95)-Death of Aunt May	1.00	2.00	5.00
400-(3.95)-Death of Aunt May-Double -c-embossed	1.20	2.40	6.00
400-Collector's Ed.-White-c	3.00	6.00	15.00
400-(2.95) variant-c, polybagged w/Kaseebe	0.60	1.20	3.00
Annual 1-(.60) Punisher Sec. Serv. #1 pg. sty	15.00	45.00	105.00
Annual 2 (.60) New Doctor Strange sty; early) 23.00	69.00	230.00	
Special 3-(11/66) Avengers vs. Hulk & Thor	11.00	32.00	75.00
Special 4-(11/67) Spidey battles Human Torch (new #1 pg. story)	11.00	32.00	75.00
Special 5-(11/68)-Peter Parker's parents; New 40 pg. Fred Skull story	11.00	32.00	75.00
Special 6-(11/69) 44 pg. Sinister Six story, from Annual #1	5.00	12.00	28.00
Special 7-(12/70)-All reprints	5.00	12.00	28.00
Special 8-(12/71)-All reprints	5.00	12.00	28.00
King Size 9-(1/73) r/Spec. Spider-Man magazine (Green Goblin story)	4.00	12.00	28.00
All-app. re-edited from orig. SB pgs)	5.00	12.00	28.00
Annual 10-13 (1976-79)-All new-a, 13-Byrne-a 1.00	3.00	8.00	
Annual 14 ('80)-Miller-c/a	1.50	4.00	9.00
Annual 15 ('81)-Punisher app., Miller-c/a	2.90	9.00	20.00
Annual 16-20 ('82-'86)	1.20	3.00	7.00
Annual 21 ('87)-Wedding issue; direct sale	1.50	4.00	9.00
Annual 21 ('87)-Wedding issue; newsstand	1.50	4.00	9.00
Annual 22 ('88)-Evolutionary War	1.30	3.00	8.00
Annual 23 ('89)-Atlantis Attacks; Liefeld-p	1.00	2.50	6.00
Annual 24 ('90, 2.00)	0.80	2.00	4.00
Annual 25 ('91, 2.00)-1st solo Venom story	1.70	4.00	10.00
Annual 26 ('92, 2.25)-New Warriors-c/story; Venom solo story, cont'd in Spec. S-94 Annual #32	1.20	2.90	7.00

Animal Man #7

Annual 27 ('93, 2.95)-Polybagged w/card, 1st app. Annex	0.60	1.20	3.00
Annual 28-(.94, 2.95, 68 pgs.)-New Carnage-c/story	0.60	1.20	3.00
Starting on Then I'm 1-('94, 1.25, Canadian)	1.00	2.00	5.00
Starting on Then I'm 1-('94, 1.50, Amer.)	0.40	0.80	2.00
Double Tweble 2-('95, 1.25, Canadian)	0.60	1.20	3.00
Double Tweble 2 ('95, 1.50, American)	0.40	0.80	2.00
Hit and Run 3-('96, 1.25, Canadian)-Ghost Rider-c/story	0.60	1.20	3.00
Hit and Run 3-('96, 1.50, American)	0.40	0.80	2.00
Carnage ('69'), 6.95)-r/ASM #344,345,359-363			7.00
Chaos in Calcutta 4-('93, 1.50, American)	0.40	0.80	2.00
Deathball 5-('93, 1.50, Canadian)-Green Goblin-c/story			
Features Montreal Expos	0.30	0.60	1.50
Soul of the Hunter nn (8/92, 5.95)	1.00	2.50	6.00

Giveaways: See Overstreet Price Guide list ings

AMAZING SPIDER-MAN SUPER SPECIAL
Apr, 1995-Present (3.95 color, Limited series)
Marvel Com cs
1-Flip book 0.70 1.70 4.00

AMAZING X-MEN
Mar 1995 - July 1995 (1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 1.00 2.00 5.00
2–4 0.60 1.20 3.00

AMAZON WOMAN
Feb 1996-Present (2.95, B&W, limited series, mature readers)
Fanta Co
1-Tom Simonton-c/a 0.60 1.20 3.00

AMERICAN, THE
July, 1987-No. 8, 1989 (1.75, B&W)
Dark Horse Comics
1-(1.50) 0.60 1.20 3.00
2–5 0.40 0.80 2.00
6–8 0.40 0.70 1.75
American Collection (B&W, 5.95) 1.50 2.90 7.00
Special 1 ('90, 2.25) 0.50 0.90 2.25

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb, 1994-No. 5, June, 1994 (1.95, color, limited series)
DC Comics
1–5 0.40 0.80 2.00

AMERICAN: LOST IN AMERICA, THE
July, 1992-No. 4, Oct, 1992 (2.50, color, limited series)
Dark Horse Comics
1-4, 1-Barreiro painted-c, 2-Joe Phillips painted-c, 3, Majnola c, 4, Jam Jae-c 0.50 1.00 2.50

AMERICAN SPLENDOR (Dark Horse)
...SPECIAL: A STEP OUT OF THE MIST

41-48, 51-60	1.00	2.50	6.00
50-Silver Surfer app.	1.50	3.80	9.00
61-70-70-Double size	1.00	2.00	5.00

TOMB OF DRACULA (Also see Dracula)
Oct, 1979-No. 6, Aug, 1980 (B&W magazine)
Marvel Comics Group
1, 4-6 — 0.80 — 1.60 — 4.00
2, 3-Ditko-a (36 pgs.); 3-Miller sketch — 1.00 — 2.00 — 5.00

TOMB OF DRACULA
1991-No. 4, 1992 (4.95, color, mini-series)
Epic Comics (Marvel)
1-4: Colan/Williamson-a — 1.00 — 2.00 — 5.00

TOMBIE
July 1995-Present
Crusade
0-(2.95, 1/96) — 0.60 — 1.20 — 3.00
0-(2.95, 3/96) variant-c — 1.00 — 2.00 — 5.00
1-Commemorative Ed. (1 in tied to 5000) — 4.00 — 8.00 — 20.00

TOO MUCH COFFEE MAN
Jul 1993--Present (2.50, B&W)
Adhesive Comics
1-Shiznoer Wheelin-'a/a — 0.60 — 1.20 — 3.00
2–4 — 0.50 — 1.00 — 2.50

TOP CAT (TV)
12-2161-62-No. 31, 9/70 (Hanna-Barbera)
Dell Publishing Co./Gold Key
1-TV show debuted 9/27/61 — 16.00 — 47.00 — 125.00
2-Angle Dogie back-ups in #1-4 — 8.00 — 26.30 — 70.00
2-5: 3-Last TBC issue. 4-Peyer 12" issues. 1st app Yakky Doodle. 5-1 pg. strip — 5.60 — 16.90 — 45.00
6–10 — 3.80 — 11.30 — 30.00
11–20 — 3.00 — 7.50 — 20.00
21-31: 21, 24, 25, 29-Reprints — 1.90 — 5.00 — 15.00

TOP CAT (TV)
Nov, 1970-No. 20, Nov, 1973 (Hanna-Barbera)
Charlton Comics
1 — 4.60 — 13.70 — 32.00
2–10 — 2.60 — 7.70 — 18.00
11–20 — 2.00 — 5.60 — 12.00

TOP COW PRODUCTIONS INC./BALLISTIC STUDIOS SWIMSUIT SPECIAL
May 1995 (2.95, color, one-shot)
Image Comics
1 — 0.80 — 2.00 — 4.00

TOP COW SECRETS: SPECIAL WINTER LINGERIE EDITION
Jan 1996 (2.95, color, one-shot)
Image comics
1-pin-ups — 0.60 — 1.00 — 3.00

TORCH OF LIBERTY SPECIAL
Jan 1995 (2.50, color, one-shot)
Dark Horse Comics
1-John Byrne/i — 0.50 — 1.00 — 2.50

TOTAL WAR (M.A.R.S. Patrol #3 on)
July, 1969-No. 2, Oct, 1969 (Pre-teen covers)
Gold Key
1, 2-Wood-a in each — 4.40 — 13.10 — 35.00

TOWER OF SHADOWS (Creatures On The Loose #10 on)
Sept, 1969-No. 9, Jan, 1971
Marvel Comics Group
1-Starr, Craig-a — 3.00 — 8.60 — 20.00
2,3: 2-Neal Adams-a, 3-Smith, Tuska-a — 1.70 — 4.00 — 10.00
4-Marie Severin-a — 1.20 — 3.80 — 7.00
5,7-Smith (pf), Wood-a — 1.70 — 4.00 — 10.00
6,8-Wood art, 8-Wrightson-c — 1.20 — 3.00 — 7.00
9-Wrightson-c — 1.00 — 2.50 — 6.00
Special 1 (12/71)-Adams-a — 1.00 — 2.50 — 6.00

TREEHOUSE OF HORROR
1995 (2.95, color, Annual)
Image Comics
1-Goosing-c, Allred, Boldyson, Smith-c — 0.60 — 1.20 — 3.00

Terminator Secondary Objectives #2

TRENCHER (See Bambu Horn cs)
Mar, 1993-No. 4, Oct, 1993 (1.95, color)
Image Comics
1-4: By Keith Giffen. 3-Supreme-c/story — 0.40 — 0.80 — 2.00

TRIUMPH
June 1995-Sep 1995 (1.75, color, limited series)
DC Comics
1–4 — 0.40 — 0.70 — 1.75

TROLL (Image Comics)
Dec, 1993 (2.50, color, one-shot, 44 pgs.)
1-Mariscilla-c/a/pc. Liefeld scripts — 0.50 — 1.00 — 2.50
1b-Lovers Special (94, 2.95) Manx app. — 0.60 — 1.20 — 3.00
...II
May 1994 (3.95, color, 52 pgs., one shot)
1-Square-back binding — 0.80 — 1.60 — 4.00
...ONCE A HERO
Aug 1994 (2.50 co-or, one-shot)
1 — 0.50 — 1.00 — 2.50

TRUE FAITH
1990 (9.95, co-or, graphic novel)
Fleetway
nn-Garth Ennis-s — 2.50 — 5.00 — 10.00

TUG & BUSTER
Nov 1995-Present (2.95, B&W, bi-monthly)
Art & Sou. Comics
1,2-Marc Hempel-s/a — 0.80 — 1.50 — 3.00

TUROK, DINOSAUR HUNTER (See Magnus #12)
June, 1993-Present (2.50, color)
Valiant
1-(3,500-Direct/Lam & Ivie-c — 0.70 — 1.40 — 3.50
1-Gold foil-c variant — 2.10 — 6.40 — 15.00
0, 2-45, 0 (7/95) orig. story & Andar app., 5-Death of Andar, 11-w/bound-in card, 16-Chaos Effect — 0.50 — 1.00 — 2.50
Yearbook 1 ('94, 3.95, 52 pgs.) — 0.80 — 1.60 — 4.00
The Ru, Hand (3.95, price on mid on #1, #2, 2.50) 1,2-Dendaluo-a/p — 0.50 — 1.00 — 2.50

TUROK, SON OF STONE
Nov 1996 (2/14, No. 29, 9/62, No. 30, 12/62-No. 91, 7/74 to No. 92, 9/74-No. 125, 1/80, No. 126, 3/81-No. 130, 4/82
Dell Publ. Co. #1: 2/9 Gold Key #30-85/Gold Key to Whitman #86-125/Whitman #126-on
4 Color 596, '53, 14,941 1st app Turok & Andar, dinosaur c — 78.00 — 234.00 — 625.00
4 Color 656 (10-56)-#2 — 1st mention of Lanok — 47.00 — 141.00 — 375.00
3 (1-5/56)-5 — 28.00 — 83.00 — 220.00
6–10 — 19.00 — 56.00 — 150.00
11–20, 37-Prehistoric pgs/cvrs — 11.00 — 34.00 — 90.00
21-30 — 8.00 — 23.00 — 60.00
31–42: 31-Drug use story — 6.30 — 19.00 — 50.00
43-50 — 4.00 — 14.00 — 36.00
51-60, 58-Flying saucer-c/story — 4.00 — 12.00 — 32.00
61-70-62-1/2 & 1/2 cent variants — 3.00 — 9.40 — 25.00
71-84, Bil Dakin & 1st app. Mayer — 2.00 — 5.00 — 14.00
85-130-114, 115-152 pgs.) — 1.10 — 2.70 — 8.50
Giant 1 (3003-1-67) (11/1966)-Sick-c/#10-12 & 16 plus cover to #11 — 11.00 — 34.00 — 110.00
Giant 1-Same as above, but paper-c — 13.00 — 38.00 — 100.00

TURTLE SOUP (See Teenage Mutant Ninja Turtles)
Sept, 1987 (2.00, B&W)
Mirage Studios
1 — 0.60 — 1.20 — 3.00

TV STARS
Aug, 1978-No. 4, Feb, 1979
Marvel Comics Group
1-Abena-Barbera TV tie-in — 1.00 — 2.50 — 6.00
2, 4 — 0.60 — 1.20 — 3.00
3-Ditko-c/a — 1.00 — 2.00 — 5.00

12 O'CLOCK HIGH (TV)
Jan-Mar, 1965-No. 2, Apr-June, 1965 (Photo-c)
Dell Publishing Co.
1, 2 — 4.00 — 12.00 — 32.00

2099 (Marvel)
...A.D.
May 1995 (2.95, color)
1-Acetate-c by Quesada/Palmiotti — 0.60 — 1.60 — 4.00
...APOCALYPSE
Dec 1995 (4.95, color)
1-Wrap-around Chromium-c, Ellis-s — 1.00 — 2.00 — 5.00
...GENESIS
Jan 1996 (4.95, color)
1-Chromium wrap-around-c, Ellis-s, 1st app. Daredevil 2099, X-Nation 2099 app. — 1.00 — 2.00 — 5.00
...UNLIMITED
Sept, 1993-Present (3.95, color, 68 pgs.)
1-1st 3-D app. Hulk 2099 & begins, 1-3-Spidey 2099 app., 9-J. Robert-c, Lan Wein, Nancy Collins-s — 0.80 — 1.60 — 4.00
...WORLD OF DOOM SPECIAL
Mar 1995 (2.25, color, one-shot)
1-Doom's "Contract with America" — 0.50 — 0.90 — 2.25

21
Feb 1996-Present (2.50, color)
Image Comics
1-Lam Wein-s — 0.50 — 1.00 — 2.50
1-variant-c — 0.60 — 1.20 — 3.00

TWILIGHT ZONE, THE (TV)
No. 1173, 3-5/61-No. 91, 4/79; No. 92, 5/82
Dell Publishing/Gold Key/Whitman #92
4-Color 1173 — 10.00 — 30.00 — 135.00
4-Color 1288 — 12.00 — 36.00 — 150.00
01-660-207 (5-7/62, 15¢) — 8.00 — 24.00 — 65.00
12 (660 210 (8-10/62) Exam.-s(3) — 8.00 — 24.00 — 65.00
1 (11/62, Gold Key)-Crandall-a — 9.40 — 28.00 — 75.00
2 — 6.30 — 19.00 — 50.00
3-11, 3, 4, 9-Toth-a — 4.50 — 14.00 — 36.00
12-Williamson-a — 3.00 — 10.10 — 27.00
13-15, 13, 15-Crandall-a, 14-Orlando/Crandall/Torres-a — 3.00 — 6.10 — 22.00
16-20 — 2.20 — 7.00 — 18.00
21-27, 26-Flying saucer-c/story — 1.60 — 4.05 — 11.00
28-52 — 0.80 — 1.50 — 6.00
53-57, 53-Crandall-a, 57-Williamson-a — 2.00 — 5.00 — 14.00
58-70 — 0.40 — 0.80 — 3.00
71-82, 83, 84-(52 pgs.) — 0.30 — 0.50 — 2.00
Mini. Comic #1 (1970) (-3/4 x 6-1/2") — 0.30 — 0.50 — 2.00

TWO-GUN KID: SUNSET RIDERS
Nov 1995-Dec 1995 (2.95, color, limited series)
Marvel Comics
1,2-Mignola-c — 1.40 — 2.80 — 7.00

TYPHOID
Nov 1995-Feb 1996 (3.95, color)
Marvel Comics
1–4-Koosti-c, Van Meer-a — 0.80 — 1.60 — 4.00

ULTRAFORCE
Aug 1994-Aug 1995 (1.95, color)
Matt Ba. Com cs
0-(9/94, 2.50) 0.50 1.00 2.50
1-(2.50, 64 pgs) w/board-in trading card, team consisting of Flame Prototype, Hardnose, Fixx, Ghoul, Contrary & Topaz 0.50 1.00 2.50
1-Holographic-c, no price 2.00 8.00 20.00
2-5 (10/94, 1.95) 0.40 0.80 2.00
2 (2.50)-Flexi-sweent logo, limited ed. with stamp on c- 0.80 1.60 4.00
6-10, 6-begin 2.50 c, 8-10-Basin Knight app 0.50 1.00 2.50
Annual '94 "Ashcan" Ultraforce (6/94) 0.20 0.30 0.75
...Avengers Prelude 1 (2.50) 0.50 1.00 2.50
...Avengers '1-3 (6/95) ea.-c, Prez.-p/Ed-c 0.80 1.60 4.00

ULTRAFORCE (2nd Series)
Nov 1995- Present, .1.50, color
Malibu Comics
Infinity, 1-4: Infinity-Black-c/Painted-c; 1: Regular-c/Pin-ware-c; 2-Flip book "Phoenix Resurrection" pt. 7, 1: Ed-c is 3. 0.30 0.60 1.50
Infinity-(2000, signed) 2.00 4.00 10.00

ULTRAVERSE (Malibu)
...DOUBLE FEATURE
Jan 1995 (2.95, color)
1-Milt gel Flair-c, team-rep Pierre and Solitaire 0.60 1.60 4.00
...ORIGINS
Jan, 1994 (95¢, color)
1-Gatefold-c, 2 pg. origins of characters 0.20 0.40 1.00
1-Newsstand ed.; diff.-c; no gatefold 0.20 0.40 1.00
...PREMIERE
1994
0-Ordered thru mail w/teasers 1.40 2.80 7.00
...YEAR TWO
Aug 1995 (4.95, color)
nn 1.00 2.00 5.00
...ZERO: THE DEATH OF THE SQUAD
Apr 1995-July 1995 (2.95, color)
1--4, 3 Cockroaches Firestorm back app. 0.50 1.00 3.00

UNCANNY TALES
Dec, 1973-No. 12, Oct. 1975
Marvel (Com cs Group)
1-12; 1-Combat-c/Uncanny Tales #9 (1950s) 0.50 1.00 2.50

UNCANNY X-MEN, THE (The X-Men, Nos. 1-141; see Giant-Size X-Men)
Feb 1981-Present
Marvel Comics Group
141-Rachel app. 3.10 6.40 22.00
142-Last Byrne issue 1.50 3.00 9.00
144-150: 150-Double size 1.30 3.00 7.50
151-157 .99, 161, 163, 164 1.00 2.00 5.00
158-1st app. Rogue in X-Men 2.00 4.00 11.00
162-Wolverine solo story 1.70 4.20 10.00
165-Pgs. Smith art begins, ends #175 1.50 4.00 9.00
166-Double size, Paul Smith art 1.20 2.90 7.00
167 170, 167 New Mutants/X-Men 1st meet, same date as New Mutants #1

Thor #378

(3/83), contains skin "tattoos" decals 1.10 2.20 5.50
171-Rogue joins The X-Men; see Avengers Annual #10 2.00 5.40 13.00
172-174 172, 173-Wolverine solo story 1.00 2.00 5.00
175-Double size 2.00 4.20 10.00
176-185: 182-Rogue solo story 184-1st app. Forge 0.80 1.60 4.00
186-(52 pgs.)-B. Smith/Austin-c 1.00 2.00 5.00
187-192, 194-199 0.80 1.60 4.00
193-Double size, special 100th app. New X-Men, 1st app. Warpath 2.00 3.80 9.00
200-(12/85, 1.25, 52 pgs.) 1.20 4.20 10.00
201-1st app. baby Nathan (1/86), 1st Portacio-c(ail) in X-Men 1.60 10.70 25.00
202-204, 206-209; 204-2nd Portacio-c() on X-Men 1.00 2.50 6.00
205-Wolverine solo story by Barry Smith 2.40 7.30 17.00
210, 211; 210-213: Mutant Massacre 2.00 9.00 20.00
212, 213-Wolverine Battles Sabretooth. 212-(12/86)-See X-Factor #20 5.00 15.00 35.00
214-221, 223, 224; 219-Hawk joins Alpha Flight (7/87) 1.00 2.00 5.00
222-Wolverine battles Sabretooth-c/story 2.60 7.70 18.00
225-227-Fall Of The Mutants, 226-(52 pgs.) 1.50 3.80 9.00
228-230, 241 1.00 2.00 5.00
240-Sabretooth app. 1.00 2.90 7.00
242-Double size, Inferno tie-in 1.00 2.00 5.00
243, 245-247, 249-Lifekiller 0.80 1.60 4.00
244-1st app. Jubilee 4.20 10.40 25.00
248-1st Jim Lee art on X-Men 3.60 11.00 25.00
248-2nd printing (92, 1.25) 0.30 0.50 1.25
249-222, 251-Jim Lee-c/a 0.50 1.00 2.50
253-255: 253-All new X-Men begin, 254-Jim Lee-c 0.90 1.80 4.50
256, 257-Jim Lee-a 1.70 5.10 12.00
258-Wolverine solo story-Lee-a 2.00 6.00 14.00
259-Silvestri-c/a (no Lee-a) 1.00 2.50 6.00
260-265: 260, 261, 264-Lee-c 0.50 1.00 2.50
266-1st full app. Gambit (See Annual 14) 5.70 17.10 40.00
267-Lee-c/a, Gambit begins, 2nd full Gambit app. 2.40 7.30 17.00
268-Lee-a, Wolverine, Capt. America, Black Widow team-up 3.30 9.90 23.00
269-2nd print 0.50 1.00 4.00
269-Lee-a 1.00 2.90 7.00
270-X-Tinction Agenda begins 1.70 5.10 12.00
270-Gold 2nd printing 0.80 1.60 4.00
271, 272-X-Tinction Agenda 1.30 3.80 9.00
273-New Mutants (Cable) & X-Factor app. 1.20 2.90 7.00
274 1.00 2.50 6.00
275-(1.50, 52 pgs.)-1st Fabé-c 1.20 2.90 7.00
275-Gold 2nd printing 0.50 1.00 2.50
276-280, 277-Gail Jim Lee-c/a 0.40 0.80 2.00
281-New X-Men team/Byrne scripts & Whilce Portacio-c/a begin (white logo) 1.10 2.20 6.50
281-2nd printing (red logo) 0.30 0.50 1.25
282-1st app. Bishop (cover = 1 pg.) 2.00 5.00 12.00
282-Metallic ink 2nd printing (1.00-c) 0.30 0.60 1.50
283-1st full app. Bishop 2.50 6.35 15.00
284-291; 287-Bishop joins team, 290-Last Portacio-c/a, 294-Brandon Peterson-a begins-ends 299 0.30 0.60 1.50
294-296-(1.50)-Polybagged w/trading card 0.40 0.80 2.00
297-299, 301-303, 305-309, 311 0.30 0.50 1.25
300-(1.95, 68 pgs.)-Hole-gatefold-c, Romita, Jr. c/a 1.00 2.00 5.00
304-(2.95, 68 pgs.)-Magneto hologram on-c, 30th anniversary issue, Jae Lee-a (4 pgs.) 1.60 2.00 5.00
307-Gold ed. 0.40 0.80 2.00
310-(1.95) w/board in trading card sheet 0.40 0.80 2.00
312-321; 312-Begin 1.50-c, bound-in card sheet 0.30 0.60 1.50
316,317-(2.95)-Foil enhanced editions 0.60 1.20 3.00
318-322-(1.95)-Deluxe (note: #320 Gold ed.) 0.40 0.80 2.00
323, 324, 326-333; 323-return from "Age of Apocalypse", 328-Cyberspace-c, 329, 330-Dr. Strange app., 331-White Queen-c/app. 0.40 0.80 2.00
325-Anniversary issue (3.95), Gatefold-c 0.80 1.60 4.00
Special 1 (12/70)-Kirby-c/a 8.60 26.00 60.00
Special 2 (11/71) 7.10 21.00 50.00
Annual 3 ('79)-New art, Wolverine still in old yellow costume 2.40 7.30 17.00
Annual 4 ('80)-Dr. Strange-c/story 1.30 3.00 7.50
Annual 5 ('81) 1.00 2.50 6.00
Ann.(all-81-84, 52 pgs.)-6-Dracula app. 1.00 2.50 6.00
Ann.all 9 ('85)-Art Adams-a, New Mutants 2-over from New Mutants

Thunder Strike #3

Special #1 1.90 5.60 13.00
Annual 10 ('1988)-Art Adams-a 1.60 4.70 11.00
Annual 11 ('87) 0.60 1.20 3.00
Annual 12 ('88) Evol, War Art Adams-a/p 0.80 1.60 4.00
Annual 13 ('89) Art Adams-c/a(p), Muckis 0.60 1.20 3.00
Annual 14 ('90, 2.00)-11 pgs. Gambit (mirror app.), Art Adams-c/a 2.00 5.00 12.00
Annual 15 ('91, 2.00)-64 pg. orig. X-Universe solo back-up story, 4th app. X-Force 0.80 1.60 4.00
Annual 16 ('92, 2.25)-Joe Lee-c/a(2 stories) 0.50 0.90 2.25
Annual 17 ('93, 2.95)-Polybagged w/card 0.60 1.20 3.00
Annual 18 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
The Dark Phoenix Saga (1994, 12.95) 1.90 5.60 13.00
...'95 (11.95, 3.95)-wrap around-c 0.60 1.70 4.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1981 (One-shot)
Marvel Comics Group
nn-Supplement to Dr. Battle & X-Men 1.10 4.50 10.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (3.95 color 52 pages)
Marvel Comics Grp.-p
nn-Byrne/Austin-c 0.80 1.60 4.00

UNDERDOG (TV)
...ly 1970 No. 10, Jan, 1972, Mar 1975 No. 23, Feb, 1979
Charlton Comics/Gold Key
1 (1st series Charlton) 7.50 23.00 60.00
2-10 4.40 13.10 35.00
1 (2nd series, Gold Key) 5.00 15.00 40.00
2-10 3.10 8.00 25.00
11, 23, 13: 1st app. Sh-ck of Soviacht 1.90 5.00 15.00

UNDERDOG SUMMER SPECIAL
Oct, 1993 (2.25, color)
Harvey Comics
1 0.50 0.90 2.25

UNDERWORLD UNLEASHED
Nov 1995-Jan 1996 (2.95, color, limited series)
DC Com cs
1--3-Waid-c 0.80 1.20 3.00
...Appeal to Dark Age/Kirby 1--11.95) 0.40 0.80 2.00
Batman-Green Arrow/Lam 1--12.95)-Batman app. 0.60 1.20 3.00

Abyss-Hero's Sentinel 1--12.95)-Alan Scott, Phantom Stranger, Zatanna app. 0.60 1.20 3.00
Patterns of Fear-(2.95) 0.60 1.20 3.00

UNEARTHLY SPECTACULARS
Oct, 1965-No. 5, Mar, 1967 (#1, 12¢; 2, 3-25¢ giants)
Harvey Publications
1 Tiger Boy, Senor-c 2.10 6.00 15.00
2 Jack O' Fright, Tiger Boy & Dave Hunkerbean app., Williamson, Wood &
Kane-a 4.00 10.70 25.00
3 Jack O' Fright app., Williamson/Crandall-a 4.00 10.70 25.00

UNEXPECTED, THE (Formerly Tales of the...)
No. 105, Feb-Mar, 1968-No. 222, May, 1982
National Periodical Publications/DC Comics

105-Begin 12¢ issues	2.90	8.60	20.00
106-113; 113-Last 12¢ issue	2.50	6.30	15.00
114,115,117,118,120, 122-127	1.00	2.50	6.00
116,119,121,128-Weightson-a	1.30	3.00	8.00
129-162; 132-136-(52 pgs.), 157-162-(100 pgs.)	0.60	1.20	3.00
163-188; 187,188-(44 pgs.)	0.30	0.60	1.60
189,190, 192-195-(1.00,68 pgs)	0.40	0.80	2.00
191-Rogers-a(p) (1.00, 68 pgs)	0.60	1.20	3.00
196-221; 200-Return of Johnny Peril	0.30	0.60	1.40

UNION
June, 1993 No. 0, July, 1994 (1.95, color)
Image Comics

0-(7/94, 2.50)	0.50	1.00	2.50
0-Alternate Portion-c, see Deathblow #5	2.00	4.00	10.00
1-(2.50)-Embossed foil-c; Texeira-c/a in all	0.50	1.00	2.50
1-(1.95)-Newsstand ed. w/o foil-c	0.40	0.80	2.00
2-4; 4-(7/94)	0.40	0.80	2.00

UNITY
Feb 1995-Present (2.50, color)
Image Comics

1-3, 5-8	0.50	1.00	2.50
4 (1.95)-Newsstand, WildStorm Rising Part 3	0.40	0.80	2.00
4-(2.50)-Direct Market, WildStorm Rising Part 3, Bound in Card	0.50	1.00	2.50

UNITY
No. 0, Aug, 1992-No. 1, 1992 (Free, color)
Valiant
0-(Blue)-Smith-c/a; prequel to Unity 2-seven-pt all Valiant Titles; free to everyone that bought all 8 Unity titles that month 0.70 2.00 4.00
0-Red logo; scarcer (5,000 made) 2.00 6.00 15.00
0-Gold variant 1.00 4.00 10.00
1-Epilogue to Unity x-overs; 1 copy available for every 8 Unity books ordered 0.60 2.00 4.00
1-(Gold)-Promotional copy 1.00 4.00 10.00
1-(Platinum)-Promo copy; scarcer 2.00 6.00 15.00
...Yearbook 1 ('6295, '3 95)-"1994" in indicia 0.80 1.60 4.00

UNIVERSAL MONSTERS
1993 (3,95/4.95, color, 52 pgs.)
Dark Horse Comics
Frankenstein-no Original movie adaptation, painted-c 0.80 1.60 4.00
Dracula-ca (4.95)-Original movie adaptation 1.00 2.00 5.00
Mummy-ca (4.95)-Original movie adaptation 1.00 2.00 5.00
Creature from the Black Lagoon-(4.95)-A. Adams/Austin-c/a 1.00 2.00 5.00

UNKNOWN SOLDIER (Formerly Star-Spangled War Stories)
205, Apr-May 1977-No 268, Oct, 1982
National Periodical Publications/DC Comics
205-268: 257-Enemy Ace begins 0.40 0.80 2.00

UNKNOWN WORLDS
Aug, 1960-No. 57, Aug, 1967
American Comics Group

1-Whitney-c/a; most issues	14.00	42.00	125.00
2-5; 2-Dinosaur-c/story	8.00	23.00	70.00
6-11, 9-Dinosaur-c/story 11-Last 10¢ issue	6.00	17.00	50.00
12-19, 12¢ issues thru #57	4.00	13.00	40.00
20-Heebie-comes (12-1/62-63)	5.00	15.00	45.00
21-35	3.00	9.00	26.00
36-"The People vs. Homonkus" by Crandy, most popular ACG story ever	4.00	11.00	32.00
37-46	3.00	8.00	24.00
47-Williamson-c/Adams into the Unknown #36; 3 pgs., Crandy-a	3.00	9.00	26.00
48-57, 49, 50, 54-Orlando a, 53-Frankenstein app.	2.00	7.00	21.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-No.6, Nov, 1975 (1.00, B&W magazine)
Marvel Comics Group
1-Williamson/Krenkel/Torres/Trazetta-r/Wizard #1, N. Adams-r/Phase 1, Brunner & Kaluta-r 0.80 1.60 4.00
2-6; 2, 3-Perez-a 0.60 1.20 3.00
Special (1.176, 100 pgs.)-Newton painted-c 0.60 1.20 3.00

Turok, Dinosaur Hunter #6

UNTOLD LEGEND OF THE BATMAN, THE
...ely 1980-No 3, Sept, 1980 (Mini-series)
DC Comics

1-Origin, Joker-c, Byrne-a	0.80	1.60	4.00
2,3	0.60	1.20	3.00
1-3 Batman Cereal premiums, 1980 76 pgs., soft 3 for 6 2nd print app.	0.50	1.00	2.50

UNTOLD TALES OF SPIDER-MAN
Sep 1995-Present (.99¢, color)
Marvel Comics

1-8-Bagley-c	0.20	0.40	1.00

UNUSUAL TALES (Blue Beetle #50 on)
Nov 1955-No 49, Mar-Apr, 1965
Charlton Comics

1	16.00	50.00	150.00
2	8.00	24.00	65.00
3–5	5.00	15.00	40.00
6-Divito-c only	6.00	19.00	50.00
7,8 Divito-c/a	14.00	43.00	115.00
9 Divito-c/a (20 pgs.)	15.00	45.00	120.00
10 Divito-c/a(#1)	18.00	54.00	145.00
11 (3/58, 68 pgs.) Divito a(#1	17.00	51.00	135.00
12,14 Divito a	11.00	32.00	85.00
13, 16-20	4.00	11.00	30.00
15 Divito-c/a	11.00	34.00	90.00
21, 24, 28	5.00	8.00	20.00
22, 23, 25-27, 29 Divito a	7.50	23.00	60.00
30-49	2.00	7.00	18.00

U.S. AGENT (See Captain America #334)
Late, 1993-No. 4 Sept, 1993 (1.75, color, mini-series)
Marvel Comics

1–4	0.40	0.70	1.75

USAGI YOJIMBO (See A Zebo & Space Usagi)
July, 1987-No. 367 (12.96, B&W)
Fantagraphics Books

1	0.60	1.20	3.00
2-9, 11-28	0.40	0.80	2.00
1, 8, 10-2nd printings (2.00)	0.40	0.80	2.00
10-THMT app.	0.60	1.20	3.00
29-36 (2.25-c)	0.50	0.90	2.25
Color Special 1 (11/89, 2.95)	0.60	1.20	3.00
Summer Special '91 (1996, 2.75, B&W)	1.00	2.50	6.00

USAGI YOJIMBO
Mar, 1997-Present (2.75, color)
W' ngor Studios
V2#1-16; 1-THMT app. 0.60 1.10 2.75

VALOR
Nov 1992-Sept 1994 (1.25/1.50, color)
DC Comics
1-12: 2-Supergirl app. 4-Cobra app.12-Lobo cameo. 0.50 0.50 1.25
13-23; 13-Begin 1.50-c, 17-Death of Valor. 18-22-Build-up to Zero Hour. 23-Zero Hour 0.30 0.60 1.50

VAMPIRE LESTAT, THE
Jan, 1990-No. 12, 1991 (2.50, mini-series)
Innovation
1 4.30 12.90 30.00
1-2nd, 4th printings 0.50 1.00 2.50
2 2.10 6.40 15.00
2-2nd & 3rd printings 0.50 1.00 2.50
3–5 1.30 3.30 8.00
6–12 1.00 2.00 5.00
Note: 2nd printings of most issues exist and are worth cover price.

VAMPIRELLA
Sept, 1969-No. 112, Feb, 1983; No. 113, Jun, 1988
Warren Publishing Co. (B&W, magazine size)

1-Intro Vampirella, Frazetta-c	50.00	150.00	450.00
2-Amazonia series begins, ends #12	18.00	56.00	130.00
3-Frazetta-c, low distribution	43.00	129.00	300.00
4-7; 5, 7-Frazetta-c	11.00	34.00	80.00
8-Vampirella begins as serious series	12.90	39.00	90.00
9-Smith-a/c; Bolts cover	13.00	36.00	85.00
10-Vampirella story	4.30	13.00	30.00
11-15; 11-Origin & 1st app. Pendragon	7.10	21.40	50.00
16-18, 20-25	5.60	16.30	39.00
19 (1973 Annual)	6.00	19.30	45.00
26, 28-35, 38-40, 31-Frazetta-c	4.70	11.70	28.00
27-(1974 Annual)	5.80	15.00	35.00
37-(1975 Annual)	5.00	12.50	30.00
41-45, 47-50	4.00	8.00	20.00
46-Origin of Vampirella retold (10/75)	5.00	10.00	25.00
51-99	3.00	6.00	15.00
100-196; pgs.1-Present special, origin retold	9.00	18.00	45.00
101-110, 112	6.00	12.00	30.00
111-Giant Collector's Edition (2.50)	7.00	14.00	35.00
113 (1988) actual 1st Harris Comics issue (scarce)	25.00	50.00	125.00
Annual 1 (1977)-New origin Vampirella	30.00	90.00	210.00
Special 1 (1977, large squarebound)	4.20	10.40	25.00

VAMPIRELLA (HARRIS COMICS)
(Also see Carv/... Flip Book, Vengeance of...)
Nov, 1992-No. 5, Nov, 1993 (2.95, color)

0–	0.70	1.70	4.00
0-Gold	7.50	18.80	45.00
1 Film Ballent Info, B. A. Hughes-c-#1-3	5.40	16.30	38.00
1-2nd printing	1.20	2.40	6.00
2	2.40	10.80	27.00
3-5; 3-5-contain certificates for free Dave Stevens Vampi poster.	1.40	2.80	7.00
5-D.Bierstro-c			6.00
Vampirella TPB (10/93, 5.95)-r/1-4, Jusko-c			
...CLASSIC			
1-(1995-Nov 1995 (2.95, color)	0.60	1.20	3.00
1-5-r/ A, Goodwin-a, 1, 4-Gonzalez pinup			
...: MORNING IN AMERICA			
1991-No. 4, 1992 (3.95, B&W, mini-series)	1.40	2.80	7.00
1-All have Kaluta painted-c	1.00	2.00	5.00
2–4			
...OF DRAKULON			
Jan 1996-Present (2.95, color)	0.60	1.20	3.00
1-reprints			
...PIN-UP SPECIAL			
Oct 1995 (2.95, color, one-shot)	0.60	1.20	3.00
1-Hughes-c, pin-ups by various			
...SHADOWHAWK: CREATURES OF THE NIGHT			
1995 (6.95, color, limited series)	1.80	2.00	5.00
1			
...STRIKES			
Sep 1995-Present (2.95, color, limited series)	0.60	1.20	3.00
1-3; 1-photo-c, 2-Dorado-c, polybagged w/card			
1-Newsstand Ed., different photo-c	0.60	1.20	3.00
1-Limited Ed., different photo-c	2.00	4.00	10.00
	2.00	4.00	10.00

VAMPIRELLER
Aug, 1973-No. 11, June, 1975 (B&W magazine)
Marvel Comics Group

1 Morbius, the Living Vamp re-begins by Marcos (1st solo Morbius series & 5th Morbius app.) 4.00 10.70 25.00
2-Intro Satanus; Shetanke-c 1.70 4.00 10.00
3, 4 & 11, 3-Satana app. & 1st Livin apx. & Shade app. (see Tomb of Dracula) 1.00 2.00 5.00
5-Origin Morbius 1.30 3.00 8.00
Annual 1 ('10/'93)-Hrastik-c/inf 0.60 1.20 3.00

VAMPIRESS LUXURA, THE
Feb 1996-Present (2.95, color, thru maximum Comics)
1-Linsner-c/a 0.60 1.20 3.00
1 Gold (10.00) gold foil logo 2.00 4.00 10.00

VAMPS (DC Comics)
Aug 1994-Jan 1995 (1.95, color, limited series, mature)
DC Comics
1-Ballard-c 1.00 2.00 5.00
2-4-Ballard-c 0.60 1.20 3.00
TPB (9.95) - 10.00
...HOLLYWOOD & VEIN
Feb 1995 (2.25, color, limited series, mature)
1-3-Winslade-c 0.50 0.90 2.25

VANGUARD (DOUTHOUSE EASTER) (See Megaton & Savage Dragon)
1984 (1.50, color)
Megaton Com ics
1 Erik Larsen-c/a(p) 0.60 1.20 3.00

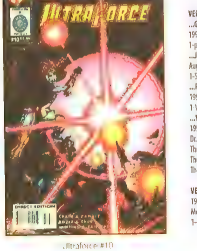
VANGUARD
Oct 1993-1994 (1.95, color)
Image Comics
1-6: 1-Gatefold-c. Successive a-overs. Erik Larsen back-up. 3 (12/93)-Indicia 12/94. 4-Berserker back up. 5-Angel Med ina-c(p) 0.40 0.80 2.00

VANGUARD ILLUSTRATED
Nov 1983- No. 13, Oct. 1984
Pacific Comics
1-6, 8-11: 2-Dan Stevens-c 0.30 0.60 1.50
7-1st app. Mr. Monster 1.00 2.00 5.00

VAULT OF EVIL
Feb 1973-Aug 23, Nov. 1975
Marvel Comics Group
1 (1950s reprints begin) 0.60 1.20 3.00
2-23: 3,4-Brunner-c 0.40 0.70 1.75

VAULT OF HORROR, THE
Aug 1990-No. 6, June 1991 (1.95, color, 68 pgs.)
Gladstone Pub.
1 0.80 1.60 4.00
2-6, 4-Begins 2.00-c 0.40 0.80 2.00

VELOCITY
Nov 1995-Present (2.50, color)
Image Comics
1 3 Bisley-c, 2-Savage Dragon-c/app. 0.50 1.00 2.50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/nage Comics
1-3-Liebke-c 0.50 1.00 2.50
1-variant-c 0.60 1.20 3.00

VOODOO-ZEALOT: SKIN TRADE
Aug 1995 (4.95, color, one-shot)
Image Comics
1 1.00 2.00 5.00

WHAT DISNEY'S COMICS AND STORIES
No. 511, Nov. 1988-No. 547, April, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Publ./Disney/Gladstone
511-Wazdes app. 1.20 2.90 7.00
512 0.80 1.60 4.00
513-520, 518-Infinity-c 0.50 1.00 2.50
521-545, 541-545 are 52 pgs. 0.40 0.80 2.00
546, 547-(1.95, 68 pgs.) 0.60 1.20 3.00
548-(1.50, 6/90)-1st Disney Issue 0.50 1.00 2.25
549, 551-570, 572, 573, 577-579, 581, 584 0.40 0.80 2.00
550-(2.25)-O.Duck by Barks 0.60 1.20 3.00
571-(2.95, 68 pgs.)-DD's Atom Bomb (c) by Barks from 1947 Cheerios Premium 0.90 1.70 4.25
576-576, 580, 582, 583-(2.95, 68 pgs.) 0.80 1.60 4.00
585-(2.50, 52 pgs.)-Reprints #140 0.80 1.60 4.00
586, 587-(1.50)-Gladstone begins again 0.40 0.80 2.00
588-598 0.40 0.80 2.00

WHAT DISNEY'S DONALD DUCK
Oct., 1986-No. 279, May, 1990, No. 280, Sept. 1990-Present (Color)
Gladstone Pb.Ld
245 1.20 4.00 10.00
247-249 1.00 2.00 5.00
250-(1.50, 68 pgs.)-Reprints FC #9 2.10 6.40 15.00
251-256 0.80 1.50 3.75
257-(1.50, 52 pgs.)-w/Vacation Parade #1 0.80 1.60 4.00
258-260 0.60 1.20 3.00
261-277 0.50 1.00 2.25
278, 279-(1.95, 68 pgs.) 0.50 1.00 2.50
280-285, 287-294-260-Begin 1.50-c; 283-Ross-a/scripts & part-c 0.50 0.90 2.25
286-(2.95, 68 pgs.)-"Happy Birthday, Donald" -c 0.70 1.40 3.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987-No. 20, Apr, 1990 (95¢, color)
No. 21, Aug. 1990-Present (1.50, color)
Gladstone Publ./Disney Comics
1 1.10 2.20 5.50
2-rFlair Ed#188 0.50 0.90 2.25
3, 4, 6, 7, 9-11, 13, 15-18 0.40 0.80 2.00
5, 8-Ross art 0.70 1.30 3.25
12-Ross story/art w/ Barks poster 0.80 1.60 4.00
14-rFC 29 - The Mummy's Ring (Barks) 0.60 1.20 3.00
19, 20-(1.95, 68 pgs.) 0.60 1.20 3.00
21-Ross-c, r/Scrooge of Honduras (D.D. #46) 0.50 0.90 2.25
22-rFC 282-The Pixilated Parrots (Barks) 0.50 1.00 2.50
23-27, 29, 31-21,23,29-Ross-c; 31-P.Block-c 0.60 1.20 3.00
28-(2.95, 68 pgs.)-rFC 199, Sheriff of Bullet Valley (Barks) 0.80 1.60 4.00
30-(2.95, 68 pgs.)-rFC 367 "Christmas for Shacktown" (Barks) 0.80 1.60 4.00

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 38, July, 1993 (1.50, color)
Disney Comics
1-Ross story & art (1st Disney issue) 0.80 1.60 4.00
2–38 0.30 0.60 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 242, Apr, 1990 (Color)
No. 243, June, 1990-Present
Gladstone Publ./Disney Comics #243-260/Gladstone #261 on
2-Rpt #1st Beagle Boys 3.30 8.30 20.00
211-218 2.40 4.80 12.00
219-Son Of Ilse Son by Rosa 2.90 9.00 20.00

Vampirella Classics #5

220-Don Rosa story 1.00 2.00 5.00
223, 230, 234, 236, 237-Rosa-a 0.60 1.20 3.00
231-242, 235-Rosa story/art 0.50 1.00 2.50
241, 242-(1.95, 68 pgs.) 0.60 1.20 3.00
243-249, 251-284 (1.50)-283-rFWDCS #98 0.50 0.90 2.25
250-(2.25, 52 pgs.)-Barks-c 0.60 1.20 3.00
285-The Life and Times of Scrooge McDuck Pt.1, Rosa-c/a/scripts 1.50 2.00 5.00
286-291-The Life and Times of Scrooge McDuck Pt.2-7, Rosa-c/a/scripts 0.60 1.20 3.00

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1-3)
Nov, 1987-No. 21, May, 1990 (95¢, color;
No. 22, Sept. 1993-Present (1.50, color)
Gladstone Publ.
1 1.00 2.50 6.00
2-5, 5-Rosa-c/a 0.50 1.00 2.50
6-19, 19, 14-Rosa art 0.40 0.80 2.00
20, 21-(1.95), 20-Rosa-c/a 0.60 1.20 3.00
22, 17 (50), Rosa cover; r/DS #26 0.50 0.90 2.25
23 (2.95, 68 pgs.) 1 Vs. Phantom Blot, Barks-r 0.80 1.60 4.00
24-26, 29-31, 37, 24, 25, 29, 31-32-Rosa-c; 25-r/DS #31 0.40 0.80 2.00
27, Guardians of the ...cost Library; Rosa-c/a/story; orig. r/ of the Junior Woodchuck Guidebook 0.60 1.20 3.00
28-(2.95, 68 pgs.) r/DS #13 with restored missing panel; Rosa-c 0.80 1.60 4.00
30 (2.95, 68 pgs.) r/DS #12, Rosa c; 33-(2.95) 0.80 1.60 4.00

WALTER
Feb 1996-Present (2.50, color, limited series)
Dark Horse Com cs
1 Mask character 0.50 1.00 2.50

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug. 1972-No. 9, Aug-Sept. 1973 (All 20¢ issues)
DC Comics (All reprints)
1 Batman story, Green Lantern-r/G.L. #1 1.20 2.60 6.50
2-Batman story/Penguin story reprinted from Batman #3 1.10 3.30 8.00
3-9: All DA reprints 0.80 1.60 4.00

WARBLADE: ENDANGERED SPECIES
Jan 1995-Apr 1995 (2.50, color, limited series)
Image Com cs
1-4-1 Gen/Blade wraparound-c 0.50 1.00 2.50

WARCHILD
Jan 1995-Present (2.50, color)
Maximum Press
1-Limited-cs 0.60 1.20 3.00
2–3 0.50 1.00 2.50

1-3-variant-c 0.60 1.20 3.00

WARLOCK (The Power Of...) (See Fantastic Four 66, 67, Incred. Hulk 178, Infinity War, Marvel Premiere, Silver Surfer #46, Strange Tales, Thor 165)
Aug. 1972-No. 8, Oct. 1973; No. 9, Dec. 1975-No. 15, Nov. 1976
Marvel Comics Group
1-Origin retold by Kane 3.60 10.70 25.00
2, 3 1.40 4.00 10.00
4-8: 4-Death of Eddie Roberts 1.30 3.10 7.50
9-2nd Thanos saga begins, Thanos cameo; Starlin-c/a in #9-15 1.50 4.00 9.00
10-Origin recap Thanos & Gamora, Thanos-c/story, Thanos vs. Magus-c/story 4.30 13.00 30.00
11-Thanos app.; Warlock dies 3.60 11.00 25.00
12-14: Saga cont. 14-Last 25¢ issue 1.40 4.30 10.00
15-Thanos-c/story 2.90 9.00 20.00

WARLOCK (...Special Edition on cover)
Dec. 1982-No. 6, June, 1983 (2.00, Direct)
Marvel Comics Group
1-6: Thanos-c/str. Tales 178-181, Warlock 9-15, Marv. Team-Up 55, Avengers Ann. 7, Marv. 2-in-1 Ann. 2 0.80 2.00 5.00
Special Edition #1 (12/89) 0.30 0.90 2.25

WARLOCK
May, 1992-No. 6, Oct, 1992 (2.50, color, mini-series)
Marvel Comics
V2#1-6-r/Warlock Special Edition series 0.50 1.00 2.50

WARLOCK AND THE INFINITY WATCH
Feb 1992-July 1995 (1.75/1.95 color)
Marvel Com cs
1-Starlin scripts begin; Austin-c(pi) in 1-4, 7; sequel to Infinity Gauntlet; brief origin recap Warlock 0.60 1.20 3.00
2-Reintro Moondragon 0.50 1.00 2.50
3 0.40 0.80 2.00
4-24, 26, 27, 7-Reintro The Magus, Moondragon app., & 9-Gamora battles Thanos-c/sty, 10-Thanos-c/sty, 13-Rich app. 0.40 0.70 1.75
25-(2.95, 52 pgs.)-Dr. Doom embossed double-c; Thor & Thanos app. 0.60 1.20 3.00
28-42; 28-Begin 1.95-c/bound-in card sheet, 42-Final issue 0.40 0.80 2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb, 1994 (2.00, co-lor, mini-series)
Marvel Comics
1-(2.95)-Holo-grafix foil & embossed-c; image inside; Starlin scripts begin; Keith Williams-i 0.60 1.20 3.00
2-8; 3-Thanos & Mephisto-c/story, 4-vs. Magus-c/story 0.40 0.80 2.00

WARLORD, THE
Jan-Feb, 1976-No. 133, Mid-ster 1988-89
Watered Period Publications/DC Comics
1-Conc'd from 1st Issue Special; Mike Grell-a 2.10 6.40 15.00
2-Intro Machette 1.30 3.30 8.00
3–5 0.80 2.10 5.00
6-10: 6-intro Warlah, 9-New costume 0.60 1.40 4.00
11-20: 11-Origin-r 0.60 1.20 3.00
21-40, 37, 38-Origin Ornac by Starlin 0.40 0.80 2.00
41-47, 49-52, 51-Reprints #1 0.30 0.60 1.50
48-(52 pgs.)-1st app. Rak 0.40 0.80 2.00
53-130, 132, 100-Double size 0.30 0.60 1.50
131-1st Liefeld-a at DC (9/88) 0.60 1.20 3.00
133-Last issue (52 pgs., 1.50) 0.30 0.60 1.50
Annual 1 (1982) 0.40 0.80 2.00
Annual 2-6 (1983-87) 0.20 0.40 1.00

WARLORD
Jan, 1992-No. 6, June, 1992 (1.75, color, mini-series)
DC Comics
1-6: Grell-c & scripts in all 0.40 0.70 1.75

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #152)
Apr 1994-Apr 1996 (1.50, color)
Marvel Comics
"Adman" Edition (no date, 75¢, B&W, 16 pgs.) 0.20 0.30 0.75
1-(2.95, 52 pgs.)-Collectors Ed.; embossed foil-c, Cable app. 0.60 1.20 3.00
1-(2.00, 52 pgs.)-Newsstand Ed., Cable app. 0.40 0.80 2.00
2-14, 16-25, 2-Round-in trading card sheet; Cable app., 2,3-Deathlok app., 22-vs. Iron Man 0.30 0.60 1.50
8-(2.95)-Polybagged w/16 pg. Marvel Action Hour preview and acetate

print, red/yellow logo	0.60	1.20	3.00
15-(2.50)-Flip Book	0.50	1.00	2.50

WARRIOR INN AREALA (Arruacir c Perno Dec 1994 - Present 12.95, color)

1	1.00	2.00	5.00
2–3	0.60	1.20	3.00
1-bagged w/CD	1.20	2.40	6.00

ANNUALS
(ely 1995 - Present 12.95, color)

1–4	0.60	1.20	3.00

WARSTRIKE
May 1994 - May 1995 (1.95, color)
Marlow Comics (Wheaton's)

1–7: 1-Simonson-c	0.40	0.80	2.00
1 Ultra-5000 Limited silver foil	2.50	6.30	15.00
Guard 5.2 or 1 (12/94, 2.50, 64 pgs.) Prelude to Godwheel	0.50	1.00	2.50

WATCHMEN
Sept. 1986 - No. 12, Oct., 1987 (mini-series)
DC Comics

1–12	0.80	1.60	4.00

WEAPON X
Apr. 1995 (12.95, color one-shot)
Marvel Comics
nn-Wilmar: Comics Presents 72-84 | 1.50 | 6.00 | 13.00

WEAPON X
Mar 1995 - Jul. 1995 (1.95, color)
Marvel Comics
1-Age of Apocalypse | 1.20 | 2.40 | 6.00
2–4 | 0.80 | 1.60 | 4.00

WEAPON ZERO (Image Comics)
June 1995 - Oct. 1995 (2.50, color)
0, 4–Simonson script | 0.50 | 1.00 | 2.50

VOLUME II
Mar 1995 - Present (2.50, color)
1-Simonson-s | 0.50 | 1.00 | 2.50

WEB OF SCARLET SPIDER
Oct 1995 - Jan 1996 (1.95, color)
Marvel Comics
1–4-replaces "Web of Spider-Man" | 0.40 | 0.80 | 2.00

WEB OF SPIDER-MAN
April 1985 - Sep 1995
Marvel Comics Group

1-5th app. Black costume	5.70	17.00	40.00
2, 3	1.70	4.20	+ +
4-8: 7-Hulk x-over	1.30	3.30	+ +
9-13: 10-Punisher-c	1.40	3.80	+ +
14-28: 16-(9/86) 1st app. Venom (Behind the scenes, not shown) 19-Intro Hobgoblin & Solo	1.00	2.00	5.00
29-New Hobgoblin & Hobgoblin's identity revealed	2.10	6.40	15.00

Web of Spider-Man #1

30-Origin & recap Rose & Hobgoblin (Leeds)	2.10	6.00	15.00
31,32-Six part Kraven storyline begins	1.70	4.20	10.00
33-37, 39-47, 49	0.60	1.20	3.00
38-Hobgoblin app.	1.20	3.00	7.00
48-Origin & 1st full app of demonic Hobgoblin (Demogoblin) cont'd from Spect. Spider-Man #147	3.60	11.00	25.00
50-(1.50, 52 pgs.)	0.50	1.00	2.50
51-58	0.40	0.80	2.00
59-Gaunt Spidey cont. from Sp. Spider-Man	1.70	4.00	10.00
60-65, 68-85, 87-89, 91-94-Begin 6 part Rose & Hobgoblin II story	0.40	0.80	2.00
90, 94-Hobgoblin (Macconaldie) reborn-c/story	0.40	0.80	2.00
66, 67, 86, 66/67-Green Goblin app. as a super-hero, 86-Demon leaves Hobgoblin, 1st Demogoblin	0.60	1.20	3.00
90-(2.95, 52 pgs.)-Silver holograph-c, polybagged w/poster	0.80	2.10	5.00
90-2nd print, gold hologram-c	0.60	1.20	3.00
95-Begin 4-part x-over w/Spirits of Venom	0.60	1.20	3.00
96-99, 101-106: 104-106-Nightwatch back-ups	0.40	0.80	2.00
100-(2.95, 52 pgs.)-Holo-gram foil c/Intro new Spider-Armor	0.70	1.30	3.25
107-111: 107-Intro Sandstorm, Sand & Backsand app.	0.30	0.50	1.25
112-116, 118, 119, 121-124, 126-129, 112-Begin 1.50-c/bound-in trading card sheet, 113-Gambit app., 118-1st solo clone, Venom app., 119-Intro Kaine, Scarlet Spider, Venom app. 127-Max. Clonage pt. 2, 123-card insert	0.30	0.60	1.50
113-(2.95)-Collector's Ed. polybagged w/holo-c, 16 pg. preview of S-M cartoon & animation crl	0.60	1.20	3.00
117-(1.50) Flip book: Power & Responsibility pt. 1	0.30	0.60	1.50
117, (2.95)-Collectors edition; foil-c, flip book	0.60	1.20	3.00
119-(6.45)-Deluxe ed. polybagged w/Marvel Milestone Annz, S-M #150 & coupon for Annz S-M #350, S-M #53 & Spect. S-M #219	1.10	2.20	6.50
120-(2.25)-Flip book w/preview of the Ultimate Spider-Man	0.50	0.90	2.25
125-(3.95)-Hasbro/X-Given Stacy clone	0.80	1.60	4.00
125-(2.95)-Newsstand	0.60	1.20	3.00
...Super Special ('95, 3.95) 1-Flip book	0.80	1.60	4.00
Annual 1-('85)	0.60	1.20	3.00
Annual 2 ('88) Arthur Adams-c	1.00	2.00	6.00
Annual 3-('89)	0.60	1.20	3.00
Annual 4-('90)-Evolutionary War	0.70	1.40	3.50
Annual 5-('91, 200)-Atlantis Attacks	0.60	1.10	2.75
Annual 6-('92, 220)-Punisher backup story	0.60	1.10	2.75
Annual 7-'91, 2,00)-Origin recap of Hobgoblin I & II, Green Goblin II & I, Venom; Larsen/Austin-c	0.60	1.10	2.75
Annual 8-('92, 2.25)-Venom story, pt. 3	0.60	1.10	2.75
Annual 9-('93, 2.50)-Polybagged w/card	0.70	1.30	3.25
Annual 10 ('94, 2.95, 68 pgs.)	0.60	1.20	3.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #4)
July-Aug. 1972-No. 24, Nov. 1975
National Periodical Publications

1-Kirby-a; Wrightson splash pg.	1.60	3.20	8.00
2-24: 4-Starlin-a. 24-Weightson-c	0.60	1.20	3.00

WEIRD SCIENCE
Sept. 1995-No. 4, Mar., 1993 (1.95, color, 68 pgs.)
Gladstone Publishing
1-4-Reprints, 3-Begin 2.00-c | 0.40 | 0.80 | 2.00

WEIRD WAR TALES
Sept-Oct. 1971-No. 124, June, 1983
National Periodical Publications/DC Comics

1-Robert-a on 1-4, 7; c-1-7	2.00	4.00	10.00
2, 3-Drucker-a. 2-Crandall a. 3, 5 Heath-a	1.20	2.40	6.00
4-7, 9, 10: 5, 6, 10-Toth-a	0.80	1.60	4.00
8-Neal Adams-c(i)	1.40	2.80	7.00
11-50: 16-Crandall & Kubert-c/#2	0.60	1.20	3.00
51-63, 65-67, 69-124: 93-Intro/origin Creature Commandos. 100-Intro origin G.I. Robot	0.60	0.70	1.75
64, 68-Frank Miller-a	0.50	1.00	2.50

WEIRD WESTERN TALES (Formerly All-Star Western)
No. 12, June-July, 1972-No. 73, Aug., 1980
National Periodical Publications

12-(52 pgs.)-3rd app. Jonah Hex. Bat Lash & Pow Wow Smith c.	2.50	5.00	12.00
El Diablo by Neal Adams/Wrightson	3.10	9.00	22.00
13-4th app. Jonah Hex; Neal Adams-a	2.50	6.00	15.00
14, 29-14 Intro & 29-Origin Jonah Hex	1.80	3.60	9.00
15-Neal Adams-c/a; 1st Jonah Hex	1.50	4.00	9.00

Venom: Along Came a Spider #2

16, 17, 19-28: 20-1st Jonah Hex mini-s	0.60	1.20	3.00
18-1st Jonah Hex issue (7.83'85) & begins	1.40	2.80	7.00
29-30: Origin retold, app. Scalphunter & begins	0.50	1.00	2.50

WEIRD WONDER TALES
Dec. 1973-No. 22, May, 1977
Marvel Comics Group

1-Newsstand edition; no (Eyes of Heaven)	0.60	1.20	3.00
2-22: 10-22 Dr. Druid (Dreams)	0.50	1.00	2.50

WEIRD WORLDS
Aug.-Sept. 1972-No. 9, Jan-Feb. 1974; No. 10, Oct. Nov. 1974
National Periodical Publications

1-Jim Corrigan, Warlord of Mars & David Innes beg. in (1st DC app.) Kubert-c (#1-10 are 20¢ issues)	1.00	2.00	5.00
2-7: 7-Alan John Carter	0.60	1.20	3.00
8-10: 8-Intro Wie Ahbegas (1st app.) by Chaykin	0.40	0.70	1.75

WEREWOLF (See Marvel Premiere #48)
Dec. 1986-No. 3, Apr. 1987
Eclipse Comics

1-1st app. (Super hero)	0.70	1.40	3.50
2, 3	0.40	0.80	2.25

WEREWOLF BY NIGHT (Also see Giant-Size, Sept., 1972-No. 43, May 1977
Marvel Comics Group

1-Poses a curse & Marvel Spotlight #5	6.40	19.00	45.00
2	3.60	10.70	25.00
3–5	2.10	6.00	15.00
6–10	2.00	5.00	12.00
11, 20: 15-New origin Drake & Lilith	1.70	4.20	10.00
21–31	1.20	2.90	7.00
32-Origin/1st app. Moon Knight #6-35, 37-Moon Knight cameo	8.00	24.00	55.00
33, 2nd app. Moon Knight	4.00	14.00	28.00
34-36, 38-43	0.80	1.60	4.00
37-Moon Knight cameo	1.30	3.00	8.00

WEST COAST AVENGERS
Sept. 1984-No. 4 Dec. 1994 (Mini-series)
Marvel Comics Group

1	0.60	1.20	3.00
2–4	0.30	0.60	1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct. 1985-No. 102, Jun. 1994 (Regular series)
Marvel Comics Group

V2#1–20	0.30	0.60	1.50
21–41	0.20	0.40	1.00
42-John Byrne a/c begin, end 57	0.40	0.80	2.00
43-49: 48-Assumes Avengers/West Coast	0.20	0.40	1.00
50-Re-intro origin: Human Torch	0.30	0.60	1.50
51-74, 76-99: 87-88-Wolverine c/story	0.30	0.50	1.25
75-(1.50, 52 pgs.)-Final issue	0.30	0.60	1.50
100-(1.95, 68 pgs.)-Red foil embossed c; death of Mockingbird	0.80	1.60	4.00

101, 102; 101-X Men a-over 0.30 0.50 1.25
Annual 1 (96) 0.40 0.90 2.20
Annual 2 (97, 1.25) 0.40 0.80 2.00
Annual 3 ('98)-Evolutionary War 0.60 1.10 2.75
Annual 4 ('99, 2.00)-Mantis Attacks 0.40 0.90 2.20
Annual 5 ('00, 2.00)-Annual 6 ('01, 2.99) 0.40 0.90 2.25
Annual 7 ('02, 2.25)-Darkhawk app. 0.50 0.90 2.25
Annual 8 ('03, 2.95)-Polybagged w/card 0.60 1.20 3.00

WESTERN GUNFIGHTERS
Aug. 1970-No. 33, Nov. 1975 (1.6-68 pgs.-7.52 pgs.)
Marvel Comics Group
1-Ghost Rider (western) begins, ends #7 1.00 2.00 5.00
2-13-7-Origin Ghost Rider retold, 10-Origin Black Rider 12-Origin Matt Slade 0.60 1.20 3.00

WESTERN KID, THE
Dec. 1971-No. 5, Aug. 1972 (All 20¢ issues)
Marvel Comics Group
1-Reprints; Rawhide Kid(3) 0.80 1.60 4.00
2-5: 2-Ringo a-5 several-c 0.50 1.00 2.50

WESTERN TEAM-UP
Nov. 1973 (20¢)
Marvel Comics Group
1-Origin & 1st app. The Dakota Kid 0.40 0.80 2.00

WETWORKS
June, 1994-Present (1.95, color)
Image Comics
1-"Alli" on-c; Gatefold wraparnd.-d-c; Portacio/Williams-c/a 1.00 2.00 5.00
1-Chicago Comicon Ed. 2.00 4.00 10.00
2–4 0.60 1.20 3.00
2-Alternate Portacio-c; see Deathblow #5 3.00 6.00 15.00
5-(2.50) 6-7, 9-14: 13-Portacio-c 0.50 1.00 2.50
8-(1.95)-Newsstand, WildStorm Rising pt. 7 0.40 0.80 2.00
8-(2.50)-Direct Market, WildStorm Rising pt. 7 0.50 1.00 2.50
Sourcebook 1 (10/94, 2.50)-Text & Illus-no comics 0.50 1.00 2.50

WHAM-O GIANT COMICS
Apr, 1967 (Newspaper size, 98¢, one-shot, full color)
Wham-O-Mfg.Co.
1-Rurtan & Gordy Bumgham by Wally Wood 5.00 15.00 45.00

WHAT IF?
Feb. 1977-No. 47, Oct. 1984
Marvel Comics Group (#1 a/e 52 pgs.)
1 Brief origin Spider-Man, F.F. 2.00 8.00 20.00
2-Origin Hulk retold 2.00 5.00 12.00
3–5 1.30 3.50 8.00
6-Pt 8-O. Stevens p/i in backup "Man-Spider" 1.20 2.90 7.00
11, 12 1.00 2.00 5.00
13-Conan, Buscema-c/a 1.20 2.90 7.00
14–16 0.70 1.80 4.50
17-Ghost Rider & Son Of Satan app. 1.00 2.60 8.00
18-26, 29-38 Reprn 25¢ c: 19-Spider-Man 22-Origin Dr Doom retold 0.50 1.60 4.00
27, 28, 39 X-Men app., M-Her-c, 28-DD by Miller, Ghost Rider app 1.40 4.50 10.00
30-"What If ... Spider-Man's Clone Had Lived!" 2.50 6.00 15.00
31-Began 1.80-c, X-Men app., Wolverine app. 2.10 6.40 15.00
32-40-37-Dr.X-Men & Silver Surfer app. 0.60 1.20 3.00
Special (8/80, 1.50, color) 0.40 0.80 2.00

WHAT IF...? (2rd Series)
July, 1989-Present (1.25/1.50, color)
Marvel Comics
V2#1-Evolutionary War 0.80 1.60 4.00
2-5: 2-D.D., Punisher app. 0.60 1.10 2.75
6-X-Men 0.80 1.60 4.00
7-Wolverine app., Lifelde c/a(p) 0.80 2.10 5.25
8, 11; 11-McFarlane-c(i) 0.50 0.90 2.25
9, 12; 8-Men 0.60 1.20 3.00
10-Punisher app. 0.60 1.20 3.00
13-15, 17-21, 23, 27-29; 13-Prof.X app.; Jim Lee-c, 15-Kaputi-c/a, 23-X-Men 0.30 0.60 1.50
16-Conan battles Wolverine 0.90 1.80 4.50
22-Silver Surfer by Lim/Austin-c/a 0.60 1.20 3.00
24-Wolverine, Punisher app. 0.60 1.10 2.75
25-(1.50, 52 pgs.)-Wolverine app. 0.60 1.20 3.00
26-Punisher app. 0.40 0.80 2.00

Warchild #2

30-(1.75, 52 pgs.) 0.40 0.70 1.75
31-40, 31: Cosmic Spidey & Venom app. 37-Wolverine 0.30 0.60 1.50
41-(1.75, 52 pgs.)-Avengers vs. Galactus 0.40 0.70 1.75
42-49: 51-60: 43-Wolverine, 44-Venom/Punisher 45-Ghost Rider 46-Cable story 47-Magneto 49-Silver Surfer/Thanos 52-Dr Doom, 54 Death's Head, 58-Punisher 59-Wolverine 60-X-Men Wedding Alb.um 0.30 0.50 1.25
50-(2.95, 52 pgs.)-Foil embossed-c; "What If Ms. Marvel Married Wolverine" 0.60 1.20 3.00
61-84, 61-begin 1.50-c; bound-in card sheet, Spider-Man 74-X-Men, 76-last Watcher in title, 77, 81-X-Men, 79-Bisley-c, 80-Hulk, 83-Daredevil, Dr. Strange, Elektra, 84-X-Men 0.30 0.60 1.50

WHAT THE—?!
Aug. 1988-No. 24, Dec. 1992 (1.25/1.50, color semi-anthol)
Marvel Comics
1-Parodies in all 0.50 1.00 2.50
2,4,5, 5-Punisher/Wolverine 3-Jim Lee-a 0.30 0.60 1.50
3-X-Men parody; McFarlane-a 0.60 1.20 3.00
6-25, 6-Pt. usher/Wolverine, 9-Wolverine, 18-Star Trek w/Wolverine & Thanos, Wolverine-x 0.30 0.50 1.25
26-Fit. Special (2.50, 68 pgs.) Spider-Man 2099-Century song in Silver Surfer, Hulk & Doctorstrange 0.50 1.00 2.50
Summer Special (1.95, 2.50)-X-Men 0.50 1.00 2.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July, 1975-Feb. ?, July 1976 (Hanna-Barbera)
Charlton Comics
1, 2-Byrne text illos (early-a) 1.30 3.00 8.00
3-7-Staton-a; 3-Byrne-c & text illos 0.90 1.70 4.25

WHERE CREATURES ROAM
July, 1970-No. 8, Sept. 1971 (Pre-hero reprints in a-3)
Marvel Comics Group
1-Kirby/Ayers-c Orbus-r 1, 2, 4, 6, 7 1.00 2.00 5.00
2-8-Kirby-r 0.60 1.20 3.00

WHERE MONSTERS DWELL
Jan. 1970-No. 39, Oct. 1975 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Orbis-r 1.00 2.00 5.00
2-10: 1-X-Cuvedoll + 17 Giant size 0.60 1.20 3.00
11-13' 13, 18, 20-Starlok-c 0.50 1.00 2.50
14-19-Wrightson-a/Weird of Suspense #3 0.60 1.20 3.00

WHERE'S HUDDLES? (TV; "See Jay In 45) Jan. 1971-No. 3, Dec. 1971 (Hanna-Barbera)
Gold Key
1 1.40 3.50 8.50
2, 3: 3-Regents most of #1 1.00 2.00 5.00

WHO'S WHO IN STAR TREK
Mar. 1987-No. 2, Apr. 1987 (1.50, color)
DC Comics
1,2 1.00 1.90 4.75

WIDOW: METAL GYPSIES
Aug 1995-Present (3.00, color)
London Night
1,2 0.60 1.20 3.00
1-Platinum 1.00 2.00 5.00

WILDC.A.T.S: COVERT ACTION TEAMS
Aug, 1992-No. 4, Mar, 1993, No. 5, Nov, 1993-Present (1.95/2.50, color)
Image Comics
1-1st app.; Jim Lee-c/a in all, contains 2 trading cards (2 versions exist, each with a different card) 1.70 4.20 10.00
1-(Will gold foil, signed) 6.00 17.00 40.00
1-(Will gold foil unsigned) 2.30 6.00 15.00
1-Newsstand ed. w/o cards 0.60 1.20 3.00
2-(2.50)-Prism foil stamped-c, direct sales only, contains coupon for image Comics #0, 1st app. Wetworks by Portacio (4 pg. preview) 1.60 3.20 8.00
2-With coupon missing 0.40 0.80 2.00
2-Direct Sale misprint w/no prism on-c 0.60 1.20 3.00
2-Newsstand ed.(no cards or prism-c 0.60 1.20 3.00
3,4-(2.50), 3-Lee/Liefeld-c, 4-A-Prototyped w/Topps card, 1st app. Jhne by Sturman, Stonegkeard cames 1.00 2.00 5.00
4-Variant w/Red Card 1.60 3.30 8.00
5-7-(1.95) (note: #6-Gold, #7-Silver editions) 0.80 1.60 4.00
8-12-(2.50) 8-Cameo of X-Men's Jean Grey & Scott Summers 0.80 1.60 4.00
11-Alternate Portacio-c, see Deathblow #5 3.00 6.00 15.00
13-19, 21–24, 13-Jim Lee/Scott Williams-c, C. Claremont-c, Lee-p, 14-Larsen-a/Joy, 16-Charest-c/p/Pain-up, 21-24-Alan Moore-s 0.50 1.00 2.50
20-(2.50)-Direct Market, WildStorm Rising Part 2, Bound-in card 0.50 1.00 2.50
20-(1.95)-Newsstand, WildStorm Rising Part 2 0.40 0.80 2.00
...WildC.A.T.s Sourcebook 1 (9/93, 2.50)-Foil embossed-c (note: Gold ed.) 0.50 1.00 2.50
...WildC.A.T.s Sourcebook 2 (11/94, 2.95)-Wraparound c 0.50 1.00 2.50
...Compendium (6/93, 9.95) Polybagged w/1-4 reprints# 0 1.70 4.20 10.00
...Special 1 (11/93, 3.50, 52 pgs.)-Travis Charest/Williams-c/a & pin-up 0.70 1.40 3.50

WILDC.A.T.S TRILOGY
June, 1993-No. 3, Dec. 1993 (1.95, color, mini-series)
Image Comics
1-(2.50)-Multi-color foil-c; Lee Lee-c/a 0.50 1.00 2.50
1-(1.95)-Newsstand ed. w/o foil-c 0.40 0.80 2.00
2, 3-Lee-c/a 0.40 0.80 2.00

WILDSTAR
...: SKY ZERO
Mar, 1993-No. 4, Nov, 1993 (1.95, color, mini-series)
Image Comics
1-(2.50)-Embossed-c w/silver ink 0.50 1.00 2.50
1-Gold variant 1.40 4.00 10.00
1 Newsstand ed. w/silver ink-c, not embossed 0.40 0.80 2.00
2-6: Ochoa-c/a in all 0.40 0.80 2.00
...VOLUME II
Sep 1995-Present (2.50, color)
1–3 0.50 1.00 2.50

WILDSTORM (Image Comics)
1994/1995 (2.95/4.95, color)
...Chamber of Horrors-(10/95, 3.50)-Bisley-c 0.70 1.40 3.50
...Battles 1 (12/94, 4.95, 52 pgs)-Lee* 1.40 2.80 7.00
...Swimsuit Special 1 (12/94, 2.95) 0.60 1.20 3.00
...Swimsuit Special 2 ('95, 2.50) 0.60 1.20 3.00
...Universe Sourcebook (5/95, 2.50) 0.50 1.00 2.50
...(8/95-Present, 2.50) 1-4-anth. by various 0.50 1.00 2.50

WILDSTORM RISING
May 1995] (1.95/2.50, color)
Image Comics
1-(2.50)-Direct Market, Wildstorm Rising Part 1, fold-in card 0.50 1.00 2.50
1-(1.95)-Newsstand, Wildstorm Rising Part 1 0.40 0.80 2.00
2-(2.50)-Direct Market, Wildstorm Rising Part II, fold-in card 0.50 1.00 2.50
2-(1.95)-Newsstand, Wildstorm Rising Part II 0.40 0.80 2.00

WILD WILD WEST, THE (TV)
June 1966-No.7, Oct. 1969
Gold Key
1-Mchl/Giarrusso-a 15.00 45.00 105.00
2 11.00 32.00 75.00
3–7 8.00 26.00 60.00

WITCHBLADE
Nov. 1995-Present (2.50, color)
Image Comics
1–1-M. Turner-a p 0.50 1.00 2.50

WITCHCRAFT
June, 1994-No. 3, Aug., 1994 (2.95 color, limited series)
DC Comics (Vertigo)
1-3-Kaluta-c. Robinson-s 1.00 2.00 5.00
1-Platinum edition 4.30 13.00 30.00

WITCHING HOUR (Censored with The Unexpected with #109)
Feb-Mar, 1969-No. 85, Oct., 1978
National Periodical Publications/ DC Comics
1 Toth-a-Three Witches 3.40 10.30 24.00
2, 4, 6-Toth-a 2.00 5.50 12.00
3, 5-Wrightson-a-3-I. Tait 12X issue 1.50 4.00 9.00
4, 7, 9-12 1.00 2.50 6.00
8-Toth, Neal Adams-a 3.30 3.30 8.00
13, 14, 15 Neal Adams-c/a (2 pgs.), 14-Wrightson/Sparzo, Jones a 1.00 2.00 5.00
15-20 0.50 0.90 2.25
21-85: 38-(100 pgs.) 0.20 0.40 1.10

WOLFF & BYRNE, COUNSELORS OF THE MACABRE
May, 1994-Present (2.50, B&W)
Exh Int & Pres
1–9 0.50 1.00 2.50

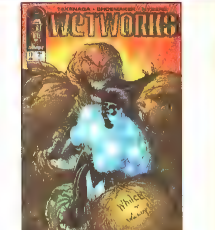
WOLVERINE (Also see Incredible Hulk #180, Iron Man 38 & Marvel Super-Heroes #18)
Sept., 1982-No. 4 Dec., 1982 (Mini-series)
Marvel Comics Group
1-Miller-c/a w all 4.90 15.00 34.00
2, 3 3.30 9.40 22.00
4 3.60 10.70 25.00
TPB (7/87, 4.95)-a/1-4 1.30 3.70 8.00
TPB (8.95)-2nd printing 10.00

WOLVERINE (Also see Marvel Comics Presents)
Nov., 1988-Present (#1 50/#2 75/#3, 95, color)
Marvel Comics
1-Boscema-a begins, ends 16 4.90 15.00 34.00
2 2.00 6.00 14.00
3–5 1.20 4.00 10.00
6-9: 7, 8-Hulk app. 1.00 3.00 7.00
10-Before Claws; 1st battle with Sabretooth 4.30 12.90 30.00
11-16; 11-Wow Costume 1.20 2.90 7.00
17, 20, 12-Byrne-c/a begins, ends #23 1.00 2.50 5.00
21-30; 24, 25, 27-Jim Lee-c 0.80 1.60 4.00
31-40, 44, 47, 26-Begin 1.75-c 0.60 1.20 3.00
41-Sazetcroth claims to be Wolverine's father, Castle carnes 1.90 3.80 7.50
41-Gold 2nd printing 0.30 0.60 1.60
42-Sabretooth & Cable app., Sabretooth proven not to be Wolverine's father 1.20 2.40 6.00
42-Gold ink 2nd printing (1.75 -c) 0.40 0.70 1.75
43-Sabretooth & Wolverine saga concludes 1.00 2.00 5.00
45, 46-Sabretooth-c/story 0.80 1.60 4.00
48, 49-Sabretooth app., Weapon X sequel 0.60 1.20 3.00
50-(2.50, 64 pgs.)-Die-cut-c, Weapon X sequel concludes, Wolverine back to yellow costume 1.00 2.00 5.00
51 74, 76 80; 51-Sabretooth-c/app., 55-57,73 Gambit app., 60-64 Sabretooth story-line 0.40 0.70 1.75
75-(3.95, 68 pgs.)-Wolverine hologram on-c 1.00 2.50 6.00
81-84, 86, 87-Begin 1.95-c, back in comic short 0.40 0.80 2.00
85-(2.50)-Newsstand edition 0.50 1.00 2.50
85-(3.50)-Collectors edition 0.70 1.40 3.50
87-90-(1.95)-Deluxe edition 0.40 0.80 2.00
87-90-(1.50)-Standard edition 0.30 0.60 1.50
91-99, 91-Return from "Age of Apocalypse", 93-Juggernaut app., 94-Gen X app., 99-Cannonball app. 0.40 0.80 2.00
Annual (nn (81, 1988), 4.50)-The Jungle Adventure 0.90 1.80 4.50
Annual 2 (12/90, 4.95)-Bloodlust 1.00 2.00 5.00
Annual nn (93, 8.95), 5.95)-Ashnie Of Terra; Cable & Few Mutants app.; 2nd print exists 1.00 2.50 6.00
Battles the Incredible Hulk nn (1988, 4.95, 52 pgs.)-Reprints Incredible Hulk #180 & 181 0.80 2.00 5.00
Blood Hunger ('93, 6.95, 68 pgs.)-Keith-c; Wolverine stories from Marvel Comics Presents #1-10 1.20 3.00 7.00
Bloody Choices nn (1993, 7.95) 1.30 3.30 8.00
...Evolution nn (10/94, 5.95, graphic novel) 1.00 2.50 6.00
Global Jeopardy 1 (12/91), 2-93-Embossed-c; Sub-Mariner, Zabu, Ka-Zar, Shan-na & Wolverine; predated in cooperation w/World Wildlife Fund 0.60 1.20 3.00
Inner Fury nn (11/92, 5.95)-Mchl/Austin-c/i 1.00 2.50 6.00
...95-nn (1995, 3.95) 0.70 1.70 4.00
Save The Tiger 1 (2/92 2.95)-Keith-c; Wolverine stories from Marvel Comics Presents #1-10 0.60 1.20 3.00
Triumphs and Tragedies ('95, 16.95, TPB)-a/Uncanny X-Men #189, 172, 173, Wolverine #61 series #4, Wolverine #41, 42, 75 17.00
...Typhoid's Kiss (6/94, 6.95)-a/Wolverine stories from Marvel Comics Presents #109-116 7.00

WOLVERINE (Marvel Cam-o's)
...AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993-No. 3, 1993 (2.00, color, mini-series)
1-3, 2, 3-Ordaz says Punisher & Wolverine 0.40 0.80 2.00
...GAMBIT VICTIMS
Feb, 1995-Dec 1995 (2.95, color, limited series)
1, 4-Art Adams-c Jeph Loeb-a Sale-a 0.60 1.20 3.00
.... KNIGHT OF TERRA
1995 (6.95, color, one-shot)
nn-Ostrander-s 1.40 2.80 7.00
...SAGA, THE
Sept, 1989-No. 4, Dec, 1989 (3.95, color, deluxe, mini-series)
1-Beginning; Garfield/Austin-c 1.00 2.00 5.00
2–4 0.80 1.60 4.00
...VS. SPIDERMAN
Mar 1995 (2.50, color, one-shot)
1-(Marvel Comics Presents # 48-50 0.50 1.00 2.50

WONDER WOMAN
Nn, Fl, Apr. 1995-No. 329, Jan., 1986
Nacional Periodical Publications/DC Comics
73-99; 73-1st code approved issue 15.00 45.00 120.00
91-94, 96, 97, 99 11.00 32.00 85.00
95-Atom Bomb cover 11.00 34.00 90.00
100-Silver ink (pnls & nms), 1st issues (Andru & Esposito) begin (5/59) 12.00 36.00 95.00
100 (9/58) 13.00 39.00 105.00
101-104, 106-110 9.00 28.00 75.00
105-Secret origin, scarce (4/59) 38.00 113.00 340.00
111-120 7.00 21.00 55.00
121-126; 126-Last 10¢ issue 5.00 15.00 40.00
127-130 3.00 9.00 24.00
131-150; 132-Flying saucer-c 3.30 8.00 20.00
151-158, 160-170, 170 (12/66) 3.20 7.90 19.00
159-Origin revisid (1/66), 1st S.A. origin? 3.50 9.00 21.00
171-178 2.00 4.00 10.00
179-190; 185-Wood inks 1.50 3.40 8.00
196-198 (52 pgs.)-Reprints 1.20 2.40 6.00
199, 200, Jeff Jones-c, 200-(5-6/72) 1.00 2.00 5.00
201-210, 201, 202-Catwoman app. 0.30 0.60 1.50
211-230, 213-266, 269-280, 284-286 0.30 0.60 1.50
231, 232-JSA guest star 0.30 0.60 1.50
267, 268-Re-intro Animal Man (1968) 1.70 5.10 12.00
281-283; Joker-c/story 0.60 1.20 3.00
287-New Teen Titans app. 0.30 0.60 1.50
288-299, 301-328 0.20 0.40 1.00
300-(1.50, 76 pgs.)-JLA app. 0.30 0.60 1.50
329-Double size last issue 0.30 0.60 1.50

WONDER WOMAN
Feb, 1987-Present
DC Comics
1-(7/87) 1.00 2.00 5.00
1-Perez-c/a begins, covers only #25-60 0.60 1.20 3.00



Artworks #1 2

2–20 0.30 0.50 1.25
21-49; 51-62; 24-Jazz Perez-a; 60-vs. Lobo 0.20 0.40 1.00
50-(1.50, 52 pgs.)-New Titans, JLA app. 0.30 0.60 1.50
63-81; 63-New Direction & Ballard c begin 0.30 0.50 1.25
82-91; 82-begin 1.50-c 0.40 0.80 2.00
85-1st Deathstroke-a 2.00 4.00 10.00
86, 87 0.50 1.00 2.50
88-91; 88-Superman c & app., 90-1st Artemis 0.40 1.00 4.00
94-98, 91 (11/94) 93-Hawkman app., 96-Joker-c 0.40 0.80 2.00
98, 99, 101 – 108 98-begin 1.75 -c, 101 108-John Byrne-c/a, 105, 106-Jason Blood, Phantom Stranger app., 107-Demon-c/app 0.40 0.70 1.75
100 (2.95)-Newsstand, Death of Artemis 0.60 1.20 3.00
100 (3.95)-Direct Market, Fell-c Death of Artemis 0.80 1.60 4.00
Annual 1 ('88, 1.50)-Art Adams-a 0.40 0.80 2.00
Annual 2 ('89, 2.00) 0.40 0.80 2.00
Annual 3 ('92, 2.50)-Quesada-c/p 0.50 1.00 2.50
Annual 4 ('95, 3.50)-Year One story 0.70 1.40 3.50
Special 1 ('92, 1.75)-Corrid-a w/W. 66.3 0.40 0.80 2.00

WORLDS COLLIDE
July, 1994 (2.50, color)
DC Comics
1-(2.50, 52 pgs.) 0.50 1.00 2.50
1-(3.95, 52 pgs.)-Polybagged w/vinyl clings 0.80 1.60 4.00

WORLD'S FINEST COMICS
No. 71, July-Aug. 1954-No. 323, Jan., 1986
Nacional Periodical Publ./DC Comics
71 (Scarce)-Superman/Batman begin as team; Superman & Batman exchange identities 68.00 203.00 475.00
72 (Scarce) 56.00 167.00 500.00
73 (Scarce) 58.00 175.00 525.00
74 44.00 133.00 400.00
75 41.00 122.00 365.00
76, 80-25: 1st code approved (1-4/55) 33.00 99.00 265.00
61-90, 68: 1st Joker's Five Years ago 27.00 81.00 215.00
91-93, 95-99 18.00 54.00 145.00
94 (Origin Superman/Batman reconstructed) 20.00 60.00 160.00
100 (5/59) 33.00 99.00 265.00
101-110 13.00 39.00 105.00
111-121, 121-Last 10¢ issue 11.00 32.00 85.00
122-126, 130, 142, 123-Aquaman begins (5-6/62, 6.00 18.00 42.00
125-Joker/Catman team-up-c/story 8.00 24.00 55.00
143-150 4.60 13.70 32.00
151-155, 157-160 4.00 10.00 24.00
156-1st Bizarro Batman, Joker-c/story 12.00 36.00 85.00
161, 170-Guests G-28 & G-40 3.60 11.00 25.00
162-165, 167-169, 171-174, 169 (11/67) 2nd app. new Batgirl (cover and 1 panel cameo) 2.80 7.70 17.00
166-Joker-c/story 2.90 8.60 20.00
175, 176-N. Adams-a, 1st Bet, 225, 226 2.40 7.30 17.00
177-Joker/Catman team-up-c/story 2.40 7.30 17.00
178, 180-187 1.60 3.20 8.00
179, 188-Guests G-52 & G-64 2.50 6.30 15.00

189-196 1.20 2.40 6.00
197-Giant G-26 2.50 6.30 15.00
198, 199- 3rd Sp.germon/Flash sister see Flash 175 & Superman 199 10.70 32.10 75.00
200-205, 204-Last 15¢ issue. 205 w/Shining Knight by Frazetta/Teen Titans
v-over 205, 207-212-(25¢, 52 pgs.) 0.80 1.60 4.00
206-Giant G-60 1.60 3.20 8.00
207-248: 215-Retro Batman, II & Superman, II. 223: 228 (100 pgs.),
244-252-(84 pgs.) 253-265 (68 pgs.) 266-282-(52 pgs.)
0.90 1.70 4.25
249-The Creeper by Ditko begins 1.30 2.20 5.50
250-270, 272-299, 301-323 0.50 0.90 2.25
271-Origin Superwoman/Batman team retold 0.50 1.00 2.50
300-(1.25, 52 pgs.) New Teen Titans, ILA app. 0.70 1.30 3.25

WORLD'S FINEST
1950 (1 95, color, Limited series)
DC Comics
1-3-Gibbons-s/Rude-c/a. Superman & Batman team-up
0.80 1.60 4.00
TPB-(19.95)-rl1-3 20.00

WRATH (See Preposterype #4)
Jun 1994-Nov 1995 (1 95, color)
Malibu Comi cs
1-II, 2-Martin x-over; 3-1st app. Skyez; 4,5-Freee zoo; .8-Martin & Wamsh!re app., 9-Prime app. 0.40 0.80 2.00
1-Ili ius 5000 Lumiied silver fo l 2.10 6.40 15.00
Giant Size 1 (2.50, 64 pgs) 0.50 1.00 2.50

X (See Comics' Greatest Worlc & Dark Horse Comics #8)
Feo, 1994-Present (2.00, color)
Dark Horse Comics
1-7-3-Fli-Boltx-over 0.40 0.80 2.00
8-23, 8-/2-50-Ghost-c & app., 18-Predator app., 38-22-Mi!le-c 0.50 1.00 2.50
/Hero Illustrated Special #2 (6/94, 1 00, 20 pgs.) 0.20 0.40 1.00
One Stud to the Head ('94, 2.50, 36 pgs)-Miller-c 0.50 1.00 2.50

X-CALIBRE
May 1995 July 1995 (1 95, color)
Marvel Comics
1-Age of Apocalypse 1.00 2.00 5.00
2-4 0.60 1.20 3.00

XENOBROOD
No. 0, Oct, 1994-Apr 1995 (1.50, color, mini-series)
DC Comics
0-6, 0-"Xenobrood" in indicia 0.30 0.60 1.50

X-FACTOR (Also see Spider-Man and X-Factor)
Feb, 1986- Present
Marrirl Comics Group
1-(1.25, 52 pgs.)-Cont'd from FF 286, Baby Nathan apps. on 2 pgs. (Died app. after X-Men 201) 1.70 5.00 12.00
2-4 1.00 2.00 5.00
4- 1st app. Apocalypse (2 pg. cameo) 1.40 2.80 7.00
4- 1st full app. Apocalypse 2.40 4.80 12.00
7-10-1st Selene-sup (11/86, 3 pgs.) cont'd in X-Men #212, 1st app. X-Men comic 0.80 1.60 4.00
11-20, 13-Baby Nathan app. in flashback 0.60 1.20 3.00
21-22 0.50 1.00 2.50
23-1st Archangel (cameo) 0.80 1.60 4.00
24-1st full app. Archangel 2.10 6.40 15.00
25, 26, Fall Of The Mutants n #24-26 0.80 1.60 4.00
27-30 0.40 0.80 2.00
31-37, 39, 41-49, 35-Origin Cyklops 0.30 0.60 1.50
38-(3.50, 52 pgs.) 0.40 0.80 2.00
40-Liefeld-c/a (4/88, 1st at Marvel?) 1.00 2.50 6.00
50-(1.50, 52 pgs.)-Liefeld/McFarlane-c 0.60 1.20 3.00
51-53-Submariner app., 52-Liefeld-c/p 0.50 1.00 2.50
54-59, 54-Silvestri-c/a/p 0.20 0.40 1.00
60-61-Thirteen Agenda, New Mutants app. 1.30 3.30 8.00
60-Gold 2nd print 0.50 1.00 2.50
61, 62-61-Thirteen Agenda, New Mutants app. 0.60 1.20 3.00
63-Portacio/Thibert-c/a begins 1.00 2.00 5.00
64-67, 69, 70, 65-68 .Jim Lee co-plots, 66, 67 .Baby Nathan app. cont'd in #68 0.80 1.60 4.00
68-Baby Nathan is sent into Future 0.80 1.60 4.00
71-New team begins; Stroman-c/a begins 1.00 2.50 6.00
71-2nd printing (1.25-c) 0.30 0.60 1.50

72, 74, 76-Last 1.00-c 0.30 0.60 1.50
75 (1.75, 52 pgs.) 0.40 0.70 1.75
76-83, 77-79 No Stroman a 0.30 0.50 1.25
84-86, 11.50 -c Polybagged w/Card, art .ere a-81.86 .ke over-c 0.40 0.80 2.00
87-91, 93-99 101 .87-92-0..tsaddle-c/a 88 .1st app Random 0.30 0.50 1.25
92 (1.50, 68 pgs.) Wraparound c w/Havok hologram on c, begins X-Men 30th Anniversary Specials-c/a 0.90 1.80 4.50
92 .2nd printing 0.70 1.40 3.50
100 (2.95, 52 pgs.) Collectors Ed. .ertorassed foil c.ostt of Mu.tate Man 0.70 1.40 3.50
100 (1.75, 52 pgs.) Anniversary Issue 0.60 0.70 1.75
102 .105 107 111 102 Regn-1 50-c, bound in cardboard 0.30 0.60 1.50
106 (2.00) Newsstand edition 0.40 0.80 2.00
106 (2.95) Collectors ed.tion 0.60 1.20 3.00
108-121-(1.95) Deluxe col.or. 112-return from "Age of Apocalypse" 135-card insert, 119-121 Sabretooth app. 0.40 0.80 2.00
Annual 1 (10/86, 2 /0/87) 0.50 1.00 2.50
Annual 2 (1987) Evo .utionary War 0.50 1.00 2.50
Annual 4 (.89, 2 00) Atlarr.s Attacks 0.50 1.00 2.50
Annual 5 (.90 2.00)-New Mutants x-over 0.50 1.00 2.50
Annual 6 (.91 2.00) New Warriors, X-Force app. 0.50 1.00 2.50
Annual 7 (.92 2.25) Yo Quasada-c/a on 2 Factor 0.50 0.90 2.25
Annual 8 (.93 2.95)-Bagged w/shading card 0.60 1.20 3.00
Annual 9 (94, 2.95)-Austin-a(p) 0.60 1.20 3.00
Preview Of Eve-s 1 90, 4.95)- Starlin scripts 1.00 2.00 5.00

X-FILES, THE
Jun 1995- Present (2 50 color
Topps Comi cs
1/2-w/certificate 1.00 6.00 15.00
1-Adaptation of 1 V Show, Direct Market & Newsstands 1.00 14.00 35.00
2 6.00 12.00 30.00
3-4 1.40 2.80 7.00
5-12 0.50 1.00 2.50
Annual 1 (1.95) 0.80 1.60 4.00
.athan giveaway w/Star Wars Galaxy Mag (8/6/)) 2.90 4.00 10.00
.athan giveaway w/Wizard #/Free Illustrated 3.90 6.00 15.00
Comics Digest-c (5/96) 0.70 1.40 3.50
Special Ed. (rom 1-24 95) #1 1.00 2.00 5.00
Special Ed. (rom 2-of 95) #4 6 1.00 2.00 5.00
TPB-(19 95) 20.00

X FORCE See New Mutants #100
Aug 1991 (Present (1 00-1 25/1 50, color)
Marvel Comics
1-11 (50, 52 pgs.) Polybagged with 1 of 5 Mutant Universe cards, (.ete.a) 1-7, 9, 11(pl), c-1-9 0.80 1.60 4.00

I-Wish Cable card 0.60 2.10 5.00
1-2nd printing, metallic ink-c, no bar.p or card 0.30 0.60 1.50
2,3: 2-Wrapped-c story 0.60 1.20 3.00
4-Spider-Man x-over w/Spider-Man #16 0.60 1.20 3.00
5-10: 7, 9, 10-Weapon X apps. 0.30 0.60 1.50
11-15, 13-24, 26-33, 15-Cable leaves X-Force, Capullo-a begins-ends #25, 26,27-Capullo-c only 0.30 0.50 1.25
16-18 (1.50)-Polybagged w/trading card 0.40 0.80 2.00
25 (3.50, 52 pgs.)-Wraparound c-w/Cable hologram on c, Cable returns 0.90 1.80 4.50
34-37, 39-43, 34-Begin 1 50-c, bound-in card sheet 0.30 0.60 1.50
38-(2.00)-Newsstand edition 0.40 0.80 2.00
38 (2.95)-Collectors edition 0.60 1.20 3.00
40-43 (1.95)-Deluxe edition 0.40 0.80 2.00
44-49, 51 - 53, 44-Return from "Age of Apocalypse"; 45-Sabretooth app., 49-Sebastian Shaw app., 52-Blaq app. 0.40 0.80 2.00
50-(3.95)-gatefold wrap-around fo.i-c 0.80 1.60 4.00
50-(3.95)-Limited variant-c 3.00 6.00 15.00
Annual 1 ('92, 2.25)-Rio Liefeld-c/a, 1st Capullo-a on X-Force 0.50 0.90 2.25
Annual 2 ('93, 2.95) polybagged w/trading card, Irons X-Treme 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
And Spidc-Man: Sabotage an (11/92, 6.95, 1PIN)-r/X-Force #3,4,6 & S-M #16 7.00
and Cable '95 (12/95, 3.95, color) 0.80 1.60 4.00

X-MEN
May 1995 - Present (1 95 color)
Marvel Comics
1-Age of Apocalypse 1.20 2.40 6.00
1-2nd print 0.60 1.20 3.00
2-4 0.80 1.60 4.00
5-14, 5-7-Madelyne Pryor app., 10-Prof.X app., 12-vs.Excalibur, 13-Moradons, Cable app., 14-vs. Cable 0.40 0.80 2.00

X-MEN (Uncanny X Men, Nes. 142-present, see Giant-Size) Sep 1963-Jan 1981
Marvel Comics
1-Origin & 1st app.The X Men (Cyclops, Angel, Beast, Iceman & Marvel Girl), 1st app. Magneto & Prof.X 380.00 1125.00 4500.00
2-1st app. The Vanisher 135.00 405.00 1350.00
3-1st app. The Blob 69.00 206.00 550.00
4-1st app. Quicksilver, Scarlet Witch, 2nd app. Magneto 54.00 162.00 485.00
5 Magneto & Evil Mutants-c/story 38.00 115.00 345.00
6-10, 6-Sub-Mariner app. 7-Magneto app. 9-Early Avengers x-over 28.00 83.00 250.00
10-1st S.A. app. Ka-Zar 22.00 75.00 200.00
12-Origin Professor X, origin & 1st app. Juggernaut 31.00 99.00 265.00
16-29, 19-1st Mimic 11.00 34.00 90.00
17-27, 25, 10, 27-Spider-Man cameo 11.00 32.00 75.00
28-1st app. The Banshee 16.00 47.00 110.00
31-34, 36, 37, 34-Adams-c/a 7.90 24.00 55.00
35-Spider-Man app. (8/67) 13.00 39.00 90.00
38-Origin & 1st app. Master Mold x-over in #38-52 11.00 32.00 75.00
39, 40, 39-Kree x-overs 7.00 24.00 55.00
41-49, 44-1st app. G.A. Raven-c/a, 49-Sinnrahc-c, 1st Psylocke 7.10 21.00 50.00
50, 51-Sinnrahc-c/a 7.10 24.00 55.00
52 5.00 15.00 35.00
53-Barry Smith-c/a; 1st comic book work 7.90 24.00 55.00
54, 55-Smith covers, 54-1st Alex Summers who later becomes Havok 7.20 22.00 50.00
56, 57, 59-63, 65, Adams-a 6.90 21.00 48.00
58-1st app. Havok (in costume) 10.00 30.00 70.00
64-1st Sentinel 7.20 24.00 55.00
66-Last new story with original X-Men (3/70), X-Men battle Hulk 5.70 17.00 40.00
67-70, 72-All 52 pgs.67-r/Mystic #12/70-end #13, 69-neath gap between #68 & 69 3.40 10.30 24.00
71, 73-93, 83-r/X-Men #15 (Sept/65 app.), 71-Last Giant-Size 2.90 9.00 20.00
94-New X-Men begin ($0.75); see Giant-Size X Men for 1st app. 55.00 165.00 350.00
94-Variant w/Mark Jewelers pull-out ad 55.00 165.00 350.00
95-Death of Thunderbird 10.00 30.00 70.00
96-99 25¢ & 30¢ versions exist 7.90 24.00 55.00
100-Origin/1st Meri-es, New X-Men 8.00 25.00 58.00
101-Phoenix c/app.-concludes 6.40 19.00 45.00
102-107, 102-Origin Storm 3.30 9.90 23.00

109 Byrne & Bogdanove X-Men, vs Marvel Team Up, 1st Jae Byrne & Marv			18.00
	6.40	19.00	45.00
169 1st Windjammer	5.10	15.00	36.00
170, 171	3.30	9.90	23.00
172-179	2.90	9.00	20.00
180 1st app Alpha Flight (cameo)	5.70	17.00	40.00
181 Alpha Flight, 2nd full story	6.40	19.00	45.00
182-200, 202 Spider-Man x-over	2.60	7.70	18.00
201 1st app & 4th Psylocke/Begin Dark Phoenix saga	2.40	10.00	24.00
203 1st app Dazzler by Byrne (1/80)	2.90	8.50	20.00
131-135	2.30	6.90	16.00
136, 138	2.30	5.80	14.00
137 Phoenix dies, double size	2.60	8.00	18.00
140 Wolverine's new costume	4.30	12.90	30.00
140 Alpha Flight app, also in #139	4.00	12.00	28.00
141 1st/Late X-Men, intro Rachel Phoenix	4.30	12.90	30.00

X-MEN

Oct. 1991- Present (1-80/1/25 now!)
Marvel Comics Group

1-11 50, 52 pgs.): Four different covers (a-d) by Lee, New team & Lee (a-
New no. one's #11
1-13 95): Prestige ed. newer ed. double gatefold c, coated stock

	0.50	2.30	5.50

2, 3 4: Walker or back to old costumes 1-12, same date as #Universe #50,
6 Sabretooth-c/a by Portacio (1 & 9)
8-10, 8-Gambit vs. 8 shop-c, story, 9-Jubilee vs. Group Blaze, 10-return of
Longshot

	0.80	1.60	4.00
11, 12, 11-Last Lee-c/a, 12, 12, Present-c/a	0.40	0.80	2.00

13 Silver Ink 2nd print, same w/1-Mar-Beast game

	1.00	8.60	20.00
14, 16, 17-50 ct. Polybagged w/trad tag card	0.40	0.80	2.00
15* 24, 26, 29, 31, 28, 29-Sabretooth app.	0.30	0.50	1.25
25 (3.50, 52 pgs.): Gambit begins on c, 30th anniversary issue			

	2.90	1.80	4.50

25 30th anniversary issue, B&W c-a/Magneto in color & Magneto
Hologram, no price on cover

	1.60	10.70	25.00
25-Gold	4.30	12.90	30.00

30 (1.50) Wedding issue, bound in trading card sheet

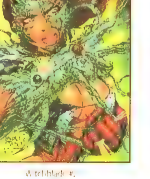
	0.80	1.60	4.00

32 35-52 Regular 1.50-c bound-in card sheet, 33-Gambit & Sabretooth-c/app

	0.30	0.60	1.50
36-37 42 95)-Cable return editions	0.60	1.20	3.00
38 44 46 49 51 42 45 Smith-c/a/ Wizard's	0.40	0.80	2.00
45 (1.95) anti-Kitty gatefold-c	0.80	1.60	4.00
50 (2.95) vs. Omega, wrap around c	0.60	1.20	3.00
50 (3.95) vs. Omega, wrap around die-c	0.80	1.60	4.00
53 (2.95) variant c	1.00	2.00	5.00
54 and 1 (2.2.25) Lee & Palmiotti	0.50	0.90	2.25
Annual 21 (3.95) 25 pkgd w/ card, new timeplace			

	0.60	1.20	3.00
Annual 3 (1994, 2.95, 68 pgs.)	0.60	1.20	3.00
Special '95 (3.95)	0.80	1.60	4.00
"Armor" #1	0.20	0.40	1.00

Total Attractions (1994, 12.95, 198 p. + Factor #1/2 3-Force #25
Uncanny X-Men #304 X-Men #25 Wolverine #75 Excalibur #77



Wolverine #...

1990 Jan 2, 1990 (4.50, 52 pgs.)			
1, 2-Disappearance	0.90	1.80	4.50
...SURVIVAL GUIDE TO THE MANSION			
Aug. 1993 (6.95, co-ver)			
1-Special Board	1.70	4.00	10.00
...THE EARLY YEARS			
May 1994-Sep 1995 (1.50 c-ver)			
1-16 =/X-Men #1-16 reprints	0.30	0.60	1.50
17-17.50 =/X-Men #17-18	0.50	1.00	2.50
...THE ULTRA COLLECTION			
Dec. 1994- May 1995 (2.95, color, limited editions)			
1-5 All pen-ups, no story, 3-Bowman gatefold-c of X-Force 5-wraparound gatefold-c w/gold-ink postcard	0.60	1.20	3.00
...THE WEDDING ALBUM			
1994 (2.95, color, magazine size)			
1-Wedding of Scott Summers & Jean Grey	0.60	1.20	3.00
...ULTRA III PREVIEW			
1995 (2.95, cover)			
no Rubberstamp	0.60	1.20	3.00
...UNLIMITED			
1993-Present (2.95, color, 68 pgs.)			
1	1.40	2.80	7.00
2 + 10 2-Magneto-saga, 10-Dark Blood-x-Breed	0.80	1.60	4.00
3-Subterranean-c/story	1.40	2.80	7.00
...VISIONARIES			
1995 (9.95, color, HC)			
nn-I Adam & Amy Kubert-a			9.00
...VS. DRACULA			
Dec. 1993 (1.75) (one 52 pgs.)			
1-10 Marc Aaron-a, 6-Austin-c/a	0.40	0.70	1.75
...VS. THE AVENGERS, THE			
Apr. 1987 Jun 4...(#1, 1987 (1.50, color mini-series)			
1	0.70	1.40	3.50
2-4	0.50	1.00	2.50

X NATION 2099

Mar 1996- Present (1.95, 1.95, color)
Marvel Comics

1 (3.95-wrap around) Rael c/Ramos-a(p)
2-11 95)-Ramos-a

	0.20	1.60	4.00
	0.40	0.80	2.00

X MANOWAR

Feb. 1992-Present (1.95/2.25, color)
Valiant

1-Foil-c/app by Barry Smith-c/a
2-Barry Smith (p)
3-Layton-c/a
4 1st app Shadowman (cameo)
5 & 6, 8 Torn (8-Face) 1.95 = 6-Gatefold-c
7, 8-Wrap-around c
9 13, 12 1st app Randy Calder
14 15 Turok x-Overs
Collected edition (Trade paper size) reprints Valiant issues

	2.40	7.00	17.00
	1.90	5.60	13.00
	1.00	4.30	10.00
	2.10	6.00	15.00
	0.80	2.10	5.00
	0.80	2.00	5.00
	0.60	1.20	3.00
	0.80	1.60	4.00
price	0.20	2.00	5.00

16-24, 26-42, 20 Serial-X-centered issues, 27, 29 Turok app, 28-Wildcard-w
tor 30 1st app, 31st app, new armor, 33 Chaos Effect 36-w/Bedard-w

"Sneak-Peek" card, 42-w/20 pg. Birthquake prequel; Sears a			
	0.50	0.90	2.25
25-(3.50)-Contains bound-in Armorines #0	0.70	1.40	3.50
44-62 (2.50); 50-(2.95); 50-(3.95)-Sears-c/a	0.50	1.00	2.50
0-(8/93, 3.50)-Wraparound embossed chromium c by Joe Quesada, origin. Solar app.	0.70	1.40	3.50
0-Gold	2.90	9.00	20.00
...Retribution (1991, 9.95, TPB)-Polybagged w/copy of X-O Database #1	1.70	4.00	10.00
Yearbook 1 (4/95, 2.95)	0.60	1.20	3.00

XIMARI

Fun, 1994-Feb 1996 (1.75, color)			
DC Comics			
0-(10/94, 1.65) Simonson-c/silver ink-c	0.40	0.80	2.00
1-Foil-c; Alex Ross-c	0.40	0.70	1.75
1-1/2; 1-John Byrne-c	0.50	1.00	2.50
1/4-20 (2.50)	0.50	1.00	2.50
21-(3.50)	0.70	1.40	3.50

X-TERMINATORS

Oct, 1988 (No 4, Jan, 1989 (1.00; color, mini-series)			
Marvel Comics			
1	0.60	1.20	3.00
2	0.40	0.70	1.75
3, 4	0.30	0.50	1.25

X-UNIVERSE

May, 1995-June, 1995 (3.50, color, limited series)			
Marvel Comics			
1-2-Sr-ie "Age of Apocalypse"	1.00	2.00	5.00

YAKKY DOODLE & CHOPPER (TV)

Dec, 1962 (Hanna-Barbera)			
Gold Key			
1	7.50	23.00	45.00

YELLOW CLAW (See Giant-Size Man-Thing 1-4)

Oct, 1956-No. 4, Jun, 1957 (All 10¢ issues)			
Atlas Comics (Marvel)			
1-Origin by Kennedy	55.00	165.00	550.00
2-Kirby-a	45.00	135.00	450.00
3, 4-Kirby-a, 4-Kirby/Severin-c	43.00	128.00	425.00

YELLOW SUBMARINE

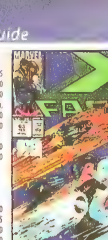
Feb, 1969 (Giant size, 68 pgs.)			
Gold Key (Beatles movie tie-in)			
35000-(90) With pull-out poster	25.00	75.00	175.00
...Without poster	7.00	21.00	50.00

YOUNGBLOOD (See Brigade #4 & Megaforce Explosion)

Apr, 1992-No. 4, Feb, 1993 (1.95/2.50, color)			
No. 6, June, 1994 (No #5?)-Present (3.50, color, on-going series)			
Image Comics			
0-(12/95), 1/2S-Contains 2 cards, 2 cover-w/green or beige logo; w/image #0 coupon	0.40	0.80	2.00
1-Contains 2 cards, Liefeld-c/a in all; 1st image comics flip-book	1.30	3.30	8.00
1-2nd printing	0.40	1.20	3.00
2-(Jun-c, 7/92 inside)-w/2 cards, flip-book, 1st app. Shadowhawk, Prophet, Bernstein, Kirby & Ditko	1.00	2.00	5.00
2-2nd printing (1.95)	0.40	0.80	2.00
3-5, 7-10; 3-(Oct-c, 8/93 inside)- w/2 cards, flip-book, 1st app. Supreme in back-up, 4-(2/93)-2nd app. Rowen's The Pitt, Bloodstrike app., 7,8-Liefeld-c(p)/a(p)/stry., 8,9-(9/94), 9-J Valentino-a(p)/stry	0.50	1.00	2.50
6-(5.50, 52pgs)-Wraparound-c	0.70	1.40	3.50
...Battletone 1 (MAY-c, 4/93 inside, 1.95)-Arsenal back; Liefeld-c(p)	0.40	0.80	2.00
...Battletone 2 (7/94-2.95)-Wraparound-c	0.60	1.20	3.00
...Yearbook 1 (7/93, 2.50)-Fold-out panel; 1st app. Fever & Fantan	0.50	1.00	2.50

...VOLUME II

Sep 1995-Present (2.50, color)			
1-4; 1-4-Cruz-a(p), 3-variant c(i)); "Babewatch; 4-"Extreme Destroyer" pt. 4,			



polybagged w/gaming card	0.50	1.00	2.50

YOUNGBLOOD: STRIKEFILE

Apr 1993-Feb 1995 (1.95/2.50/2.95, color began as mini-series)			
Image Comics			
1-Flip book w/Alan Lee-c/a & Liefeld-c/a in all, 1st app. The Allies, Gogo, & Glory (note: #1 Gold ed.)	0.40	0.80	2.00
2, 4, 11, 12 (5.50, 1) Polybagged w/trading card	0.50	1.00	2.50
5-10-(2.95), 5-6-Liefeld c(p), 8 & 9 (11/94), 8-5 Pilot-c	0.60	1.20	3.00

YOUNG NEN

No. 24 Dec, 1953-No. 28 June 1954			
Atlas Comics			
24-Drug/ Lesbian theme; Human Torch & Sub Mariner when re-newed Red Skull app	106.00	319.00	810.00
25-28-25-Romita c/a	75.00	225.00	600.00

YOUNG ZEN: CITY OF DEATH

June 1994-(3.25, B&W)			
Entity Comics			
1	0.70	1.30	3.25

YOUNG ZEN INTERGALACTIC NINJA

1993-No. 3, 1994 (2.95, B&W, Limited series)			
Entity Comics			
1-(3.50)-Gold foil embossed logo; bagged w/chromium trading card by S Kirth	0.70	1.40	3.50
2, 3-Gold foil embossed logo	0.60	1.20	3.00

YOU'RE UNDER ARREST

Dec 1995-Present (2.95 B&W, limited series)			
Dark Horse Comics			
1-3-manga	0.60	1.20	3.00

ZATANNA

July, 1993 (No. 4, Oct, 1993 c1 95, color mini-series)			
DC Comics			
1-4	0.40	0.80	2.00

ZEALOT

Aug 1995-Present (2.50, color)			
Image Comics			
1-3	0.50	1.00	2.50

ZEN INTERGALACTIC NINJA

1987, (1.75, B&W)			
1,2-Copyright-Stern and Cote	1.00	2.00	5.00

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL

1994 (2.50,B&W)			
Parody Press			
1-w/flip story of Penn Intergalactic Chihuahua	0.50	1.00	2.50

ZEN INTERGALACTIC NINJA (Entity)

No. 0, late-July, 1993-No. 2, 1994 (2.95, B&W)			
0-3.5-Gold foil stamped-c, photo-c of Zen model, 1-3-Foil stamped-c	0.60	1.20	3.00
0-(1993, 3.50)...All New Color Special; chromium-c by Lee Lee	0.70	1.40	3.50
...COLOR			
1994-Present (2.25, color)			
1-(3.95)-Chromium die cut-c	0.80	1.60	4.00
1-(2.25-c)	0.50	0.90	2.25
0-(2.25)-Newsstand, Jae Lee-c/cf. . . All New Color Special #0	0.50	0.90	2.25
2-(2.50)-Flip-book format	0.50	1.00	2.50
2-(3.50)-Flip-book format, polybagged w/chromium trading card	0.70	1.40	3.50
3-5-(2.50)	0.50	1.00	2.50
6-(2.95)?-	0.60	1.20	3.00
...Yearbook Hazardous Duty 1 ('95)	0.60	1.20	3.00
...Ashcan - Tour of the Universe -(No price) Flip cover			
...MILESTONE			
1994-No. 3, 1994 (2.95, color, limited series)			
1-3-Gold foil logo; c/Defend the Earth	0.60	1.20	3.00
...SPRING SPECTACULAR			
1994 (2.95, B&W)			
1-Gold foil logo	0.60	1.20	3.00
...STARQUEST			
1994-Present (2.95, B&W)			
1-7-Gold foil logo	0.60	1.20	3.00
...THE HUNTED			
1993-No. 3, 1994 (2.95, B&W)			
1-(2.95)-Newsstand editions; foil logo	0.60	1.20	3.00
1-(3.50)-Polybagged w/chromium card by Sam Kirth; foil logo	0.70	1.40	3.50
2, 3-(2.95)-Foil logo	0.60	1.20	3.00

ZERO HOUR: CRISIS IN TIME

No. 4(#1), Sept, 1994-No.0(#5), Oct, 1994 (1.50, color, limited series)			
DC Comics			
4(#1)-(6#5)	0.30	0.60	1.50
"Ashcan"-(1994, free, B&W, 8 pgs.)	0.10	0.20	0.50

ZERO ZERO

Mar 1995-Present (3.95, B&W)			
Fantagraphics			
1-6-Anthology by Various	0.80	1.60	4.00

ZORRO

Jan 1966-Mar 1968 (All photo-c)			
Gold Key			
1-Teth-a	11.00	22.00	55.00
2,4,5,7-9-Toth-a	7.00	14.00	35.00
3,6-Toth-a	5.00	11.20	28.00

ZORRO

Nov 1993-Nov 1994 (2.50, color)			
Topps			
0-(11/93, 1.00, 20 pgs.)	0.20	0.40	1.00
1,4,6-9,11-1-Miller-c,10-Jake Bell-c,11-Lady Rawhide-c	0.50	1.00	2.50
2-Lady Rawhide app (not in costume)	1.40	2.80	7.00
3-1st app. Lady Rawhide	2.40	4.80	12.00
5-Lady Rawhide-app.	1.00	2.00	5.00
10-(2.95)-Lady Rawhide-c & app.	0.80	1.60	4.00

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WONDERLAND COMICS	1620 PENFIELD RD	ROCHESTER	NY	14625	716-248-0450
JIM HANLEY'S UNIVERSE	350 NEW DORP LANE	STATEN ISLAND	NY	10306	718-351-6299
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COMIC BOOK WORLD, INC.	4016 HARRISON AVE	CINCINNATI	OH	45211	513-661-6300
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BEACHEAD COMICS	1601 CHEW ST	ALLENTOWN	PA	18102	610-437-6372

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COMIC BOOK MARKETPLACE

TALKIN BOUT MY GENERATION

After recent conversations with two comics masters, Will Eisner and Joe Kubert, I'm convinced that the best tonic for today's marketplace blues is to sit down and give a good listen to those who've seen worse times in our industry. Much worse times. Both Eisner and Kubert have witnessed market crashes at a pace of nearly once a decade, and both express optimism and confidence that borders on the cocky. Both, incidentally, are slightly impatient when you try to get them to chat it up about How Bad Things Are. They'll discuss it with you, if that's what you want, because they're gentlemen, but neither expresses gloom, and they've got better things to talk about: namely, they're putting their attention to good use, doing what counts the most, writing and drawing their next sure-to-be masterpieces. They've got trust enough in the medium itself for them to believe that things will sort themselves out, and that today's despair will evaporate, as similar despair has each time our field has come out of a self-induced coma.

No. Wrong metaphor, there. Not a coma. Today's grief is more like a bad hangover after a bad party. The kind of party that goes on till way too late, the kind where everybody indulges himself way too much. Just about everybody knew something bad was coming, during the speculation frenzy that brought on our dumb, false boom. Everybody predicted this crash, even as everybody hurried to cash in. Everybody scrambled to grab the money off the railroad tracks even as the charging locomotive loomed large, blowing its horn, warning us that we were all going to make intimate contact with its cow-catcher. And here we lie, broken and bleeding and moaning and groaning and blaming each other.

That's what's so refreshing about talking with Eisner or Kubert. That almost-cocky confidence in Kubert's voice. Those mocking sparks in Eisner's eyes. These things speak of the style and soul of their generation, of what was once called the American "can-do" attitude.

It served them well, that "can-do" attitude did. Our parents clawed their way out of the Great Depression and beat Hitler and handed down to us the most dynamic economy in human history. They inherited an utter mess of a world and created something that, though far from perfect, was by any rational measure a vast improvement over what preceded it. That same generation, as a sideshow, gave us the comic book—and made our industry flourish. They did this, those grand cartoonists of that grand generation, despite almost universally demeaning treatment and lousy pay. They were a generous bunch, again, a confident bunch. A "can-do" bunch.

Also, generally, a well-mannered bunch. Which is why I wonder if they're too polite to come right out and tell us that they stand aghast at the endless self-pity drooling out of us, the spoiled little brats they thought they'd trained to be better than them.

Surely the last thing they would've expected is to see us spewing out jetsam about our "inner children" and whimpering for times of "healing" (from *what?*) and acting like we've somehow been wronged by the Fates.

That's garbage. We're the lucky ones. We've got every opportunity to make things better than ever and it's way past time we stopped feeling sorry for ourselves and set out to build upon the wealth we were so generously given.

Instead, we stand up in that crib they built us, that crib we outgrew 60 many years ago, we stamp our feet and wail and complain, as if anything that isn't already waiting for us under the Christmas tree is beyond our duty to achieve. Like anything that hasn't been handed to us with a bow wrapped around it, has been unfairly denied us.

ENOUGH, already!

Is ours nothing more than a generation of whiners, of crybabies, of belly-achers? In our little world of comic books, we've got a mess of a situation—and it's a mess that is purely our own creation. There's no sense in blaming outside forces; they don't even know we're here. And there's no point, not anymore, in wagging fingers at whoever it is among us we care to blame for the current crisis. So many mistakes have been made, by so many people in every position to make decisions, that the blame falls like black rain across our entire field.

Enough. No more blaming. It's the mission of this generation of comic book cartoonists, publishers, retailers, and distributors to create something new.

All the missiles have landed. Boom. Our distribution system is kicked upside-down and sideways. Boom. Industry leader Marvel Comics ceases to exist, in any recognizable or meaningful form. Boom. Sales are in the toilet. Boom. Boom. So many shops are driven out of business that it's a pleasant surprise to be able to find one still open, doing business.

All the missiles have landed. All the walls have come tumbling down. Things have gotten as bad as they're going to get. It's our job to show what we've got to offer in response: a better field, a better industry, and better comics.

Pause for a moment and consider the rare opportunity we have, right in our own hands, right this minute. Not in more than forty years has the comics industry faced such a bracing, invigorating time. Not since before most of us were born has our industry faced such a challenge.

We are ready for this challenge. We've got everything it will take all the tools in our hands and all the ability to use them, not just to turn the market around, but to build something new and better than the best times in our past have ever offered. We have immense talent and powerful love for our artform. We have readers who want good comics to read. That's all we need to take our artform and our industry to a level unheard-of.

Sure, the readers are cranky. Why wouldn't they be, after what they've been offered lately? They've got every reason, and ever right, to be cranky. The miracle is that they've stuck around at a But they have. If we provide comics they want to read, they'll snap them up. We'll be on our way.

Sure, it's going to be hard work, and lots of it. But not as hard as creating the artform out of whole cloth. Not as hard as survivin Senate subcommittees or the bookburning fever of the 1950s. The challenges we face are formidable compared to what our own generation has faced before, but they are mild, they are downright paltry, as compared to the challenges confronted by our forebearers.

Our forebearers. They did their job. It's in our hands, now. It's ou turn.

Let's surprise them. Let's give Kubert, Eisner, and all the rest go reason to grin at our "can-do" attitude. Let's give them reason t sit back and say, "Damn. These kids are *good*!"

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In October of 1933 a new action hero debuted on newsstands across America. His name was The Spider and he waged a relentless war against the overlords of crime. The Spider wore a black hat and cape and a trademark ring featuring a crimson spider.

THE SPIDER—MASTER of MEN! - became a pulp magazine sensation.

Clubs were the trend of the day and THE SPIDER Magazine wasted little time forming "The Spider League for Crime Prevention." Members were called SPIDERS and a column called "The Web" was featured in each issue of THE SPIDER Magazine. SPIDERS were to help Uncle Sam's G-Men ferret out criminals and alert constituted authorities.

SPIDERS could order a Spider ring for twenty-five cents in coin or stamps. The ring was fun like the one The Spider wore when he left the mark of The Spider on the jaw of a despicable gangster.

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OPERATOR 5 RING

In April of 1934 a new kind of hero appeared on the newsstands to instill patriotism in an America that was reeling from the Great Depression.

His name was Jimmy Christopher and his code number was Operator 5. Jimmy Christopher was a special agent with the United States Secret Service and his mission was to discover subversive elements bent on the ultimate destruction of the United States.

His secret symbol was a skull with a number five centered in its forehead, signifying membership in an elite covert strike force.

OPERATOR 5 Magazine was an instant hit and a club for kids called "The Secret Sentinels of America" was formed. When you joined the Secret Sentinels, you could purchase the famous ring with the Operator 5 secret symbol on it for twenty-five cents, in currency or stamps.

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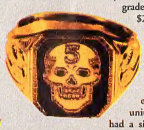

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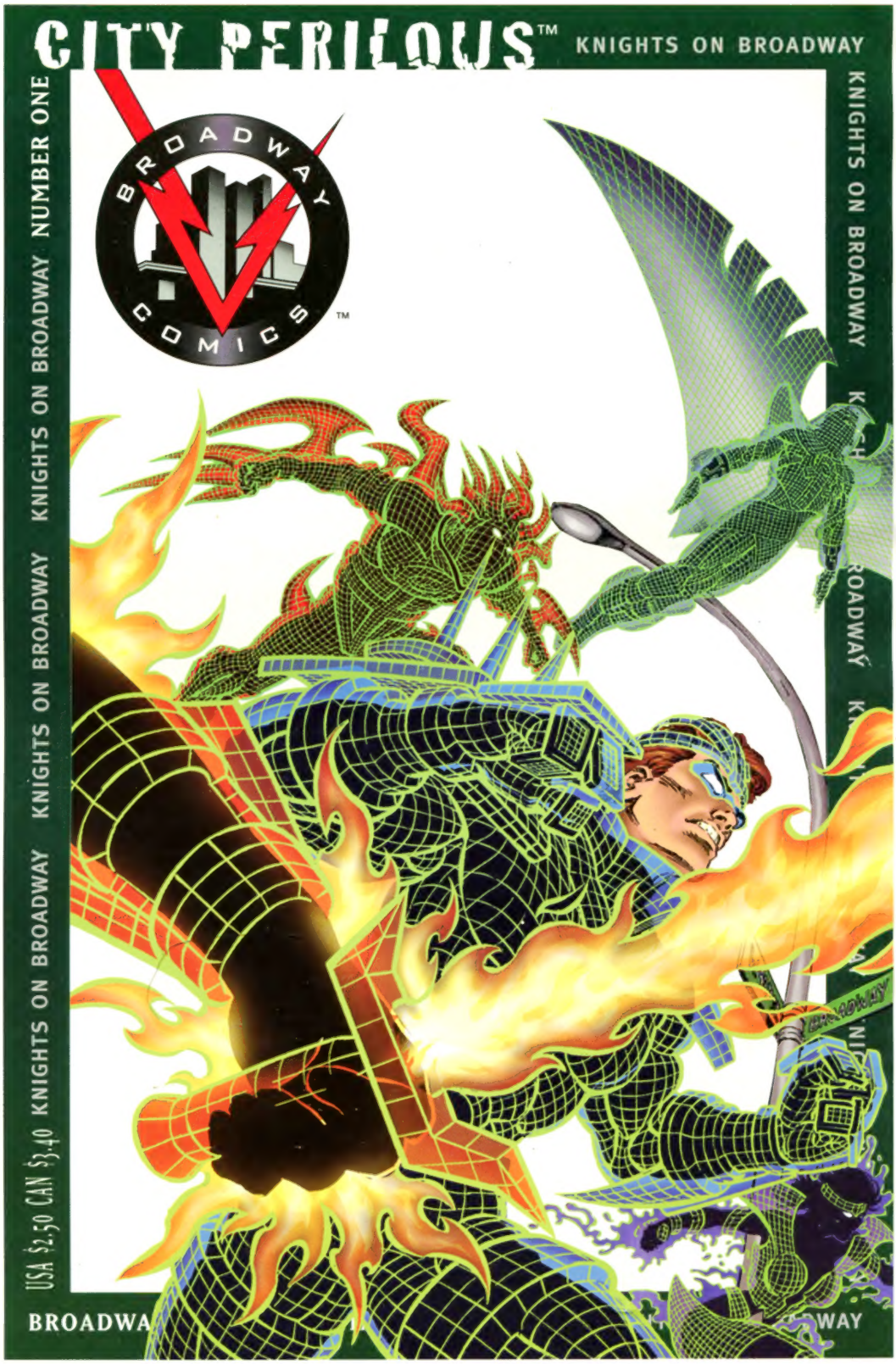

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